



NOW THEN.

CRAWW. SOLAR BEARS. TONY BENN. SIMON ARMITAGE.
OFF THE SHELF FESTIVAL SPECIAL. ISSUE 31. FREE.

MANAGEMENT.	JAMES LOCK.
EDITOR.	SAM WALBY.
DESIGN/ART.	MATT JONES. SHAUN FRIEND.
ADVERT DESIGN.	SCOTT GREENWAY. LAURA FOSTER.
PROOF & COPY.	SAM WALBY. FELICITY HEIDEN.
ADVERTISING.	BEN JACKSON. JAMES LOCK. IAN CRACKNELL.
ADMIN & FINANCE.	SARA HILL.
PHOTOGRAPHY.	NATHAN GIBSON. JON MARSHALL. JONTY WILDE.
DISTRIBUTION.	OPUS DISTRIBUTION.
WORDLIFE.	JOE KRISS. PAUL MULDOON. JACKIE KAY. KATE FOX.
CONTRIBUTORS.	ALT-SHEFF. DEREK MORTON. COUNCIL AXE. ALEX KEEGAN. TOMMY BLANK. JOE KRISS. JAMES LOCK. SARA HILL. SAM WALBY. MATT JONES. IMOGEN DECORDOVA. BEN DOREY. AARRIAN GOLBY. JACK SCOURFIELD. JACK OPUS. JOÃO PAULO SIMÕES.

WE AIM:

TO INFORM.

TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC, TRADE AND LOCAL POLITICS.

TO CULTIVATE AND EMPOWER COMMUNITY CHOICE, VOICE AND RESPONSIBILITY.

ALL BACK ISSUES // NOWTHENMAGAZINE.COM

ARTIST? JONES@NOWTHENMAGAZINE.COM
MUSICIAN? SAM@NOWTHENMAGAZINE.COM
WRITER? SUBS@NOWTHENMAGAZINE.COM
ADVERTISER? ADS@NOWTHENMAGAZINE.COM

JOIN THE FACEBOOK GROUP - SEARCH FOR 'NOW THEN.'

NOW THEN IS A FREE INDEPENDENT FORUM FOR PEOPLE IN SHEFFIELD. WE WELCOME RANTS, RAVES, ARTICLES AND REVIEWS. DON'T LIKE WHAT YOU ARE READING? SUBS@NOWTHENMAGAZINE.COM

NOWTHEN MAGAZINE IS PRODUCED IN SHEFFIELD BY OPUS INDEPENDENTS. WE ARE A NOT-FOR-PROFIT ORGANISATION DEDICATED TO PROMOTING LOCAL ART, MUSIC AND TRADE IN THE STEEL CITY AND BEYOND.

PRINTED ON RECYCLED PAPER AT PRINTABILITY. WE RECYCLE ALL PAPER WASTE USING THE SERVICES OF RECYCLINGREVOLUTION.CO.UK

THE VIEWS EXPRESSED IN THE FOLLOWING ARTICLES ARE THE OPINION OF THE WRITERS, NOT NECESSARILY THOSE OF NOW THEN MAGAZINE. ENJOY THE READ.



EDITORIAL.

I am a man of typically British understatement and cynicism. I don't ever use the word 'awesome' unless I am describing a natural wonder. When asked how I am, I'm much more likely to respond "not bad" than "ruddy superb, thanks - how are you?" I'm the person who ticks 'poor to satisfactory' on every box on those customer feedback forms just to make a point. I look around and all I see is mediocrity.

But this month, I am confident enough to make an exception, because this is the best Now Then issue ever. No, really.

We have teamed up with Sheffield's very own Off The Shelf Literature Festival to bring you an extra special issue, complete with the biggest features to grace our pages yet. Interviews with political activist Tony Benn and Yorkshire poet Simon Armitage rank pretty highly and have had us all grinning from ear to ear for the last few weeks. Our Wordlife section includes poems from Paul Muldoon, Jackie Kay and Kate Fox (a big deal). Also, after brief hiatuses, please welcome Council Axe and João Paulo Simões of the Filmreel section back into the fray.

As if that wasn't enough, local artist Crawl returns for his second featured issue. The last one he did for us was my favourite art contribution so far until I saw this one. Utterly stunning work. Always an honour and a pleasure.

We've got loads going on in this mag but check the index for more. Don't forget to catch an Off The Shelf event or two this month - our pick of the bunch is on page 26.

Take care of yourselves and each other,

SAM.

NOW THEN 31 // OCTOBER. OFF THE SHELF FESTIVAL SPECIAL.

5 // LOCALCHECK.

Where to turn...

7 // PORTLAND WORKS.

News from the little mesters.

9 // COUNCIL AXE.

Austerity measures.

11 // INDIE CINEMA.

The 3D 'revolution'.

15 // TROPICAL DISEASES.

I am just like you.

19 // OFF THE SHELF.

An intro to the festivities.

20 // TONY BENN.

Politician, activist, legend.

22 // WORDLIFE.

Paul Muldoon / Jackie Kay / Kate Fox.

26 // OFF THE SHELF LISTINGS.

A selection of what's on across the city.

28 // SIMON ARMITAGE.

Yorkshire's finest poet talks to Now Then.

38 // CRAWW.

Crows, crones and class.

47 // GENRES.

Labelling and categorisation.

48 // LIVE.

Gallops / Eden Festival / Diane Cluck / Iron and Wine.

50 // SOUND.

Trellion / Aeroplane / Denis Jones / Teebs.

52 // SOLAR BEARS.

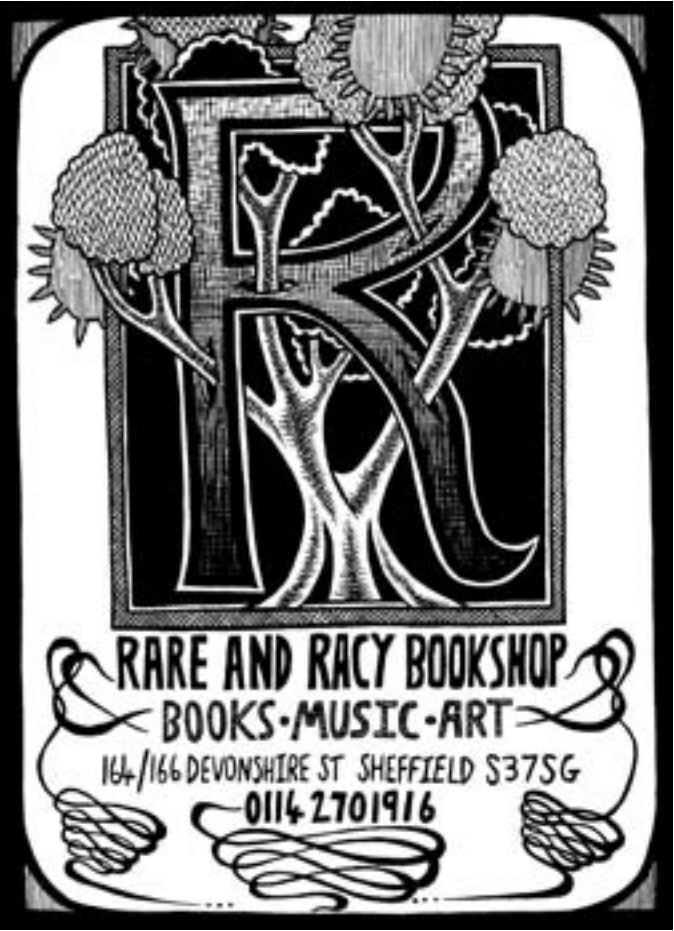
A chat with the Planet Mu duo.

56 // THEATRE.

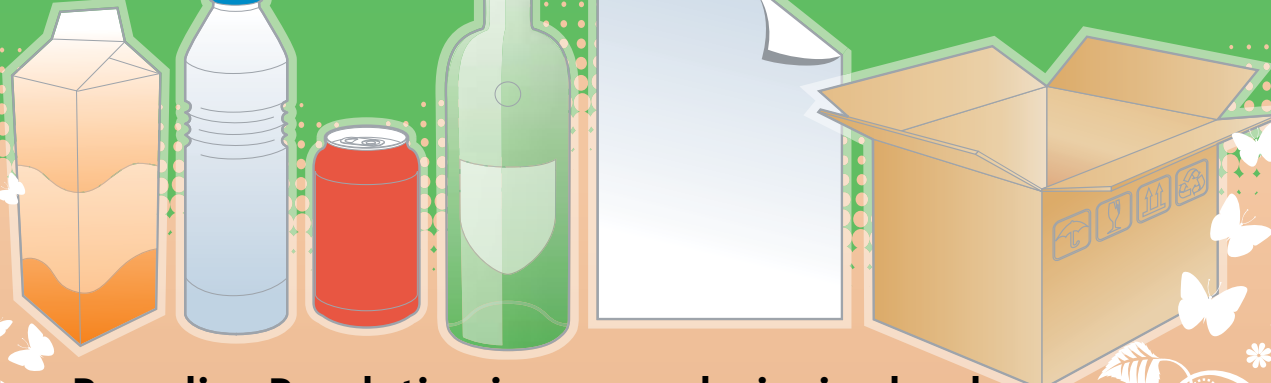
Hamlet.

57 // FILMREEL.

The slow demise of the regional.



We recycle your tetrapak, plastic, cans, glass, paper & cardboard.



Recycling Revolution is an award winning local company providing a simple, affordable weekly recycling collection service for your business or workplace.

www.recyclingrevolution.co.uk or call: 07973 343 458

LOCALCHECK.

WHERE TO TURN...

HOSTED BY ALT-SHEFF.

It seems like an unspoken social disease, passed on between generations. The UK police get one domestic violence call every minute. And that's just the incidents reported. About half the time, any children in the house are also being directly abused. Just say no? That's not enough - it also needs men telling other men it's not OK. It's never justified. That's why The White Ribbon Campaign was set up for men to pledge never to commit, condone or remain silent about violence against women.

In Sheffield, there are people shining a spotlight into the various recesses of this disgusting injustice. Women In Black started with peaceful anti-war demonstrations run by women in Israel and became a global movement. Their November vigil in Barkers Pool challenges how women who experience domestic violence while in the UK on a Spouse Visa can end up denied any help - not even a place in a women's refuge. Deportation or continuing abuse can be the only options, but thankfully there is a Sheffield Women's No Recourse Fund to help in extreme cases, run by the Sheffield Domestic Abuse Forum. Incidentally, a national conference will be held here on November 25th about Violence Against Women and Children, organised by a voluntary sector forum called Sheffield Violence Against Women Group. Guest speakers include the inspirational Carlene Firmin, author of a study which shows how sexual violence and exploitation are significant weapons used against females associated with gangs.

If you're not sure that feminism's an F-word, check out Sheffield's finest Rebel Grrl Zines. These self-published magazines are distributed through the website as a radical antidote to women's glossy magazines and the other nonsense women have to put up with. And if you like that, you'll love the The Feminist Poster Project. Established recently, this website shares posters, postcards and stickers for you to print out and put up at home or in public places, making people think about sexist and misogynistic advertising. You can even add your own contributions.

Sheffield's anarchist movement is currently looking beyond the symptoms and into causes, challenging sexism as a part of hierarchy. It's no coincidence there's a glorification of behaviour like competitiveness and toughness, seen as 'masculine'. We're conditioned to accept bullying authority. "The lesson the child learns, from father to teacher to boss to god, is to obey the great anonymous voice of Authority...to become a full-fledged automaton, incapable of questioning or even of thinking clearly," as Peggy Kornegger put it. On the other hand, being co-operative, sharing, compassionate and sensitive is called soft and 'feminine', especially for men in patriarchal societies. But it fits the methods of anarchism, which has had women at the heart of the movement since its origins. If you're interested in exploring this, the Sheffield Anarcha-Feminist Group is a mixed-gender group which welcomes new members, whether they would class themselves as anarchist feminist or not.

The long-established Women's International League for Peace and Freedom (WILPF) is another organisation working for structural change to remove social, economic and political inequality in favour of human rights and a sustainable environment. The Sheffield group meets monthly, and as with all these groups, more details can be found in the Links section of Alt-Sheff website, Sheffield's online alternative guide.

So you've read the article, but did you learn anything? Who's it to do with? Everyone. Louise Michel once said, "The first thing that must change is the relationship between the sexes. Humanity has two parts, men and women, and we ought to be walking hand in hand; instead there is antagonism, and it will last as long as the 'stronger' half controls, or thinks it controls, the 'weaker' half." Don't let anyone tell you otherwise.



PORTLAND WORKS.

NEWS FROM THE LITTLE MESTERS.
DEREK MORTON.

Portland Works was built in the 1870s and is the last surviving metal trades building in Sheffield still being used for manufacturing. It was the very place where stainless steel cutlery was first made in 1913. It has been altered very little in its lifetime and has a distinctive facade on the corner of Hill Street and Randall Street, within sight of the Blades stadium. It's recognised by English Heritage as Grade 2* listed - a pretty high distinction. The courtyard layout is typical of many Sheffield factories and suits the thirty-five people working there, the modern 'little mesters', many still practising the crafts of forging, grinding, plating, knifemaking and fabrication. There is also a group of artists making good use of the light, airy workshops, and musicians who value the rehearsal space and the opportunity to make a lot of noise within the courtyard.

The building has been in a gradual state of decay for many years and little would have changed if the landlord had not submitted a planning application in early 2009. This involved the closure of the Works, the destruction of a fine piece of living heritage and the conversion of this Grade 2* listed building into about 70 flats. The first application was withdrawn after protests from tenants and local people, but resubmitted last November, at which point the campaign became more intense. To bring you up to date, for the first half of this year, the campaign was focused on blocking the landlord's planning application and enlisting local politicians, who to their credit have supported the campaign wholeheartedly. In May, the landlord offered to sell the building to the tenants. Those involved had to look closely at models of ownership, as the tenants understandably weren't that interested in becoming landlords, but wanted a measure of control over the building. Also, no-one had any money...

So what we are doing is forming an Industrial Provident Society (Community Benefit) - a co-operative with charitable status registered at Companies House, owned by the community through its shareholders. The capital to buy the building is raised from the community by individuals purchasing a stake. The building becomes 'asset locked' to prevent any shareholders selling it and the shareholders will eventually be repaid their capital through the careful management of the board of trustees. The co-op can also access support from English Heritage to renovate the building. It all sounds simple, but this is the result of a summer of meetings by a group of about twenty committed volunteers who want to see this great building saved for Sheffield.

In the coming weeks, we will prepare our business plan, make a prospectus available and offer a share issue for potential investors. Anyone with £100 to invest can become a shareholder and the maximum holding in law is £20,000, but whatever your holding you get one vote at the annual general meeting.

We would urge all Sheffielders to get involved in this project. Shareholding is open to anyone, and if you can't make £100 you're very welcome to make a small donation. We've already had offers totalling £40,000 so we're well on the way...

Enquiries, offers of help and cheques to:

Portland Works Committee,
Portland Works, Randall Street, S2 4SJ.
portlandworks.co.uk

PHOTO - JON MARSHALL





HAVE SOMETHING THAT NEEDS TO BE SEEN?

POSTERS
FLYERS
MAGAZINES
BROCHURES

GET YOUR PRINT TO THE PEOPLE OF SHEFFIELD.

LARGEST PRINT DISTRIBUTION RUNS IN THE CITY.

LOWEST RATES - RUNS FROM £20.

FOR INDEPENDENT BUSINESSES, CHARITIES,
COMMUNITY GROUPS, LOCAL ARTS AND
EVENT PROMOTERS ONLY.

FREE RECYCLING SERVICE.

WIDE RANGE OF LOCATIONS INCLUDING BARS,
LIBRARIES, HOTELS, RETAILERS, CAFES, OFFICES,
RESTAURANTS & CLUBS.

A FEW OF OUR SAMPLE AREAS:
CROOKES, CITY CENTRE, ECCLESALL ROAD,
TOTLEY, DORE, HILLSBROUGH, LONDON ROAD.

TARGETTED RUNS AVAILABLE:
E.G. STUDENTS, OFFICES, FAMILIES.

QUOTE 'NOW THEN' FOR DISCOUNTED RATES OVER SUMMER.

CALL BEN ON: 07754884600
EMAIL: distribution@opusindependents.com
FACEBOOK: Type Opus Distro

opusindependents.com

PRINTABILITY

COUNCIL AXE.

AUSTERITY MEASURES.

It's the age of austerity, so Grandma said, as my job went from indispensable to P45, as our daughter's nursery was sold off to Poundstretcher.

Grandma said, "It's just like in the war".

In our age of austerity, no money is left for fripperies like census takers, youth services or police. Grandma says this is due to the failings of the British public. Too many of us weren't working hard enough. Now we've got to knuckle under our stiff upper lips and not have any more loose morals and laughter. Naughty British public - go to bed.

I heard a bloke say that it was the Government's fault, that they are a bunch of Muppets. But Muppets would sing songs in parliament about best friends, birds and sitting on steps. They might blow it all on cookies and singing rats, but who cares when you get woken from sleep by a chorusline of rats singing "good morning, happy Tuesday"? Muppets would have been better for the Great British public. At least they wouldn't start telling us off for shit we didn't do.

The way I saw it was: all our money went on bankers, on executives, on the rich.

Before the credit crunch, one banking exec, the head of a mortgages department, earned £20 million in bonuses. The people who hired him would rather spend millions than risk someone a little less experienced and all believed in big bonuses for themselves. All these millions were being paid to bankers, to company owners, to figure jugglers and marketing gurus. These millions don't just magically appear. It's our money - money that could employ our children, that could build schools, that could give us 10% off. Instead those at the top take all they can.

Then came the bankers' strike. Bankers didn't trust each other because so many dodgy I-O-U's were being passed around, but they decided not to lend to businesses, homeowners and home buyers either. The economy nosedived, but the bankers and financiers didn't mind. They were already multi-millionaires. There were no soup kitchens set up. They didn't huddle around fires on the picket lines. When the bankers went on strike it was just the rest of us that suffered.

After the feast came the famine, from artifice to austerity.

To prepare for life after employment we practiced shoplifting in the front room. Our daughter browsed for small valuables. Playing the shop assistant, I caught my reflection in the dead screen of the TV and stopped. Everyone I knew seemed ugly and pockmarked by life. But the rich could not be like that. For the millions they earned, they must be somehow perfect, beyond flaw. We couldn't touch the rich because they were the foundations of this country, the only thing between Britain being Great and it being thrown back to the Stone Age. My wife caught our child stealing away a packet of razor blades; they wrestled and punched on the living room floor. I realised our family had got it wrong. Not shoplifting, which was now a common kind of self-employment. Not the passing on of violence to the next generation, which was just survival of the fittest. It was the hatred for the Government, for the bankers, for the rich. If they left us, then the end would truly be nigh.

From minister to banker, from financier to executive, the rich have their Big Society. Giving generously to each other, helping each other out. Unconditional love that survived credit crunches and corruption. They were the happy sharing family that any child should be born into. Under the last government, poor children were given a bond of a thousand pounds to help them get on in life. What a joke. The children of the rich had stable homes, private education and endless hope because it was their birthright. We lay broken and bloodied beneath those young tigers of industry and lions of finance because we were less than them. I rose and looked towards the South. I had seen the light.

Our family went on a pilgrimage to the rich from our small terrace. After a short worship of first class on the train, laying flowers at the far end of the buffet car, we sung the Eulogy of the First Banker through the streets of London. Our daughter screamed at passers-by to work for a living. We approached a great silver tower near the Thames with hundreds of other pilgrims, trembling at the glory embodied within those offices. Entering the lobby we were ushered through, our bodies bent under the curious gaze of pinstripe suits. A great hall swallowed us all, pilgrims scrabbling over each other. The young scuttled through impatient legs across the dark floor. Upon a high gold pedestal in the centre of us all, the Prime Banker stood. Noble and commanding, his lined face held eyes fat from wealth and dreams. I turned to the other pilgrims and saw lean points, the eyes of rats. The banker surveyed and smiled and spoke.

"We are gathered here today to give praise to all who make money from all our labours. Have faith in those who can do such miracles with wealth, for wealth is the measure of all things. Have faith in the executives, the boards and governors of all businesses and public services, but most of all have faith in those who can do miracles with wealth for they are the most holy. The Banking sector is twenty five times more profitable than the rest and it shall always continue. The farmer who grows bananas gives tithe unto us as we sell futures on his stock and reduce what he might earn, so that we might earn more. The nurse cares for others but gives tithe unto us, as we gather her savings and use them to make grand profits that enrich us. The businesses borrow from us and give us the tithe of interest that honours us."

"We must also give thanks to our fellow rich, to the six million in this country who have a wealth of more than £850,000, to the six-hundred thousand who have more than £2.6 million. If these sums seem large to you who worship here today, then reflect only on how much harder you must work. Do not fall into the temptation of questioning why such wealth might be gained and held generation unto generation. Do not fall into such heresies as 'banking reform', the 'High Pay Commission' and the 'Living Wage'. If you work harder and become smarter then you could ascend from your earthly prison and be saved. I look round today and I know that most of you will end your lives in misery, but know that you do it to support our godly reign. Know that we the rich, the bankers, the executives - we will always be here keeping this land great. As you struggle, as you are forced to work in demeaning jobs, as your life falls apart, know that if it wasn't for us, then this country would be nothing like it is now. And just think how terrible that would be."

Our daughter pushed forward towards the golden column, leaving us buffeted by strangers in the darkness, beneath the countless gods who worked magic in the offices above. We put out of our minds envious thoughts, that for all our work and hardship we might deserve more. For this was as it is, and as it would be forever more. We would go and do good works - spy on the feckless, preach that money was all and worship the reign of the rich. Yet even as I closed my eyes to submit to their will, in my mind I saw a chorus of dancing rats, and they were singing "Good morning, happy Tuesday, would you like a cup of tea? We're all just rats, there's no fat cats, so come and sing with me, good morning happy Tuesday, would you like a cup of tea?"

HIGH PAY COMMISSION.

Because letting the market decide is like letting the inmates run the asylum.

compassonline.org.uk/campaigns/campaign.asp?n=5246

ROBIN HOOD TAX.

It wouldn't do as much as sweeping income tax reform, but it's a lot better than nothing.

robinhoodtax.org.uk

LIVING WAGE CAMPAIGN.

Employers can adapt to regulation much easier than people adapt to poverty.

citizensuk.org/campaigns/living-wage-campaign/

INKXPRESS
Established 8 years

'recycling to help the environment'

Bring your EMPTY cartridge for refilling.

Also save money on quality Epson compatibles and laser printer/photocopier cartridges.

**STUDENTS
SAVE UP TO 70%!
NHS AND BUSINESS
DISCOUNTS ALSO AVAILABLE!**

195 London Road - OPEN MON-FRI 10-5 SAT 10-2
FAX - 0114 255 5504 TEL - 0114 250 1000
EMAIL - INFO@INKXPRESS.NET
CDs - DVDs - Paper - Fax - Copying

The Dram Shop

Beers and Wines
Of The World

Quality Ciders
including
BROTHERS
KOPFBERG

Wide Range Of Spirits
From Absinthe To zubrowka

21 Commonsideside Mon thurs 11am 10pm
Walkley Fri Sat 11am 10.30pm
2683117 Sun 12pm 9pm

NEW YORK DELI.
Sandwich & Bagel Bar

No.1 for Bagels

**Freshly made Bagels,
Sandwiches,
Paninis, Hotdogs,
American Pancakes
+ Much More...**

**We also sell a selection
of Fairtrade Coffees**

Functions catered for!!

**Open Mon-Fri 8.30-3.30
Sat 10.30-3.30**

10 Commonsideside, Walkley S10 1GB
Pre orders welcome: 07733200406

Established over 30 years

R HAYMAN
Traditional butcher and breadmaker

Hot beef, turkey and
pork sandwiches

Cold sandwiches

Fresh bread, dairy
and desserts

97 CROOKES, S10 14G

INDEPENDENT CINEMA.

THE 3D 'REVOLUTION'.

ALEX KEEGAN.

If there was one man on earth who I'd like to kill for dramatic effect, it would be James Cameron. I would tie him down to a flat area of concrete, mount the nearest steamroller and proceed to slowly crush his body from the toes upwards. This process would transform his previously portly 3D body into a 2D mess, resulting in a hilariously ironic reverse metaphor for what he is doing to the art of Cinema. Don't get me wrong, this sentiment isn't caused by a deep-rooted hatred for Cameron's previous efforts - Titanic did make me cry (for I am a gentle being, despite my homicidal fantasies) and as a kid I loved Terminator 2. Rather, it is his views concerning 3D cinema that cause this intense rage to resonate through my soul. After his undeserved success for the Smurfahontas fireworks show that was Avatar, Cameron - like a crazed cinematic terrorist - is proclaiming that all films should follow suit and embrace the inevitable 3-dimensional revolution. But alas, he is wrong; 3D has yet to prove itself in any way, shape or form. Early last year, I attended a preview event showing various Avatar scenes and, as the lights came up following the screening, the sense of underwhelmed disappointment was clearly palpable among the audience.

For any new technology to have relevance in cinema it must be able to contribute something to cinema as an art form. With the introduction of sound in the 30s, The Jazz Singer changed the way stories were told. Actors had to adapt their techniques to the subtlety that dialogue demands. With 3D, there has been no such revolution in technique or narrative; the only change has been in the experience of viewing a film. You pay more for your entry just to wear awkward plastic glasses throughout. The film itself is not enhanced or strengthened through the addition of another dimension and no elements of the narrative/characters/cinematography are given a further profound depth through this immersive gimmick. It is for this reason that I instead choose to invest my faith in the tireless, uncompromising output of independent film.

Independent film has always faced a barrage of problems and uphill struggles, whether it be from the Hollywood studios who plaster their latest forgettable, CGI-enhanced franchise over any available marketing space or the cinema chains who refuse to show a film that would dare challenge an audience beyond the realm of 'mild moral discomfort'. The road to success is never easy for those fuelled by artistic integrity. The latest in a long line of disruptions to the British film status quo was announced in July by the coalition's Secretary of State for Culture, Olympics, Media and Sport Jeremy 'Hunt', who, in an attempt to live up to his profane rhyming nickname, decreed that the UK Film Council is to be axed by 2012. The UKFC acts as a non-departmental funding and supportive body for UK-based filmmakers, producing and distributing all manner of films from 28 Days Later to Bend It Like Beckham.

The decision to abolish such a successful funding body (the UKFC generates £5 for every £1 invested and has pumped £4.7 billion into the UK economy) appears more like an attempt to de-value Labour's legacy than one which will help promote British culture and re-boot its struggling economy. Detractors of the UKFC have often criticised the body for investing in American co-productions such as the Harry Potter and James Bond franchises, as most of their profits are reinvested back into the Hollywood market rather than the UK film industry that created them. But there's no doubt that for independent filmmakers looking to fund ailing projects that lack the mainstream commercial appeal that entice American investors, the UKFC - along with BBC Films and Film4 - is the lifeline for cinematic funding in the UK. The decision to axe this body will almost certainly deal a detrimental blow to an industry that already struggles to survive in such a competitive market.

As for Sheffield filmmakers, the recession has crushed local organisation Sheffield Independent Film, which has tragically gone into liquidation after years of struggle. All is not lost, however, as local productions such as Chris Morris' Four Lions and Sixteen, starring Robert Carlyle, have recently gone on to taste the sweet nectar of success. Sheffield-based and nationally respected production company Warp Films are responsible for the former, along with a whole host of much-loved British films that have graced our screens over the last decade. Their latest endeavour, This is England '86, is Warp's first foray into television and it is a show that is every bit as gritty, personal and beautiful as its cinematic predecessor. A sister company of the treasured Warp Records label, Warp Films has enjoyed a string of consecutive box office successes and with local-based lad Mark Herbert at its helm, the company seems destined to replicate its previous triumphs.

In the wake of rapid variations in how we produce and consume films, independent filmmakers are natural at adapting their craft to ever-changing surroundings. New technologies have empowered low-budget directors, allowing them to buy industry-quality equipment at consumer prices. The latest revolution in cinematography is the use of DSLR stills cameras for HD video recording - with many music video, TV and short film directors embracing this inexpensive, high quality form of filming. When it comes to distribution, we are arguably approaching a golden age for filmmakers. With so many different online video sharing websites such as Vimeo and MUBI, an Australian Aborigine director can share his work with a John O' Groats-based distributor in a matter of seconds. Film festivals have begun to acknowledge this wave of online interest and are exhibiting portions of their programme online for international viewers. This year, New York's Tribeca Film Festival offered an exclusive online-only line-up, showcasing some of the most thrilling filmmaking happening in the world today.

Closer to home, Sheffield boasts a myriad of film festivals, starting this month with Celluloid Screams, which offers a hearty slice of gore and terror for that inner horror nerd inside us all. Others include internationally renowned Doc/Fest in November and the intriguing Sensoria in April, which blends music and film into an esoteric yet always gratifying multimedia broth. This abundance of festival activity in Sheffield is sure proof that the city embraces and celebrates its cultural ties, offering a safe haven for those filmmakers and artists who aren't interested in the shallow appeals of consumer-savvy popular culture.

So if you have any interest in preserving Sheffield's wonderful cultural identity, then I plead you all to ditch those 3D glasses, get yourself down to your nearest cinema and support independent film as it steamrolls into an exciting and unpredictable future.

savethefilmcouncil.co.uk
mubi.com
celluloidscreams.co.uk
sheffdocfest.com
showroom.org.uk



THE RUTLAND ARMS

Offering a wide range of locally
brewed Real Ales and Organic
Ciders.

Lovely pub meals served
throughout the day.

Great enclosed beer garden at
the back.

No. 86 Brown St
Sheffield, South Yorkshire, S1 2BS
Tel. (0114) 272 9003



FREE DRINKS
@CAFE EURO
TEXT NOW THEN
TO 07512231232

**THE HIDDEN GEM
OF SHARROW**

SPECIAL DEALS AVAILABLE.

OPEN FROM 8AM - 7 DAYS A WEEK
72 JOHN STREET (NEAR CCC) S2 4QU
CALL 01142738553 OR VISIT OUR WEBSITE CAFEURO.ORG

RONEYS

TRADITIONAL & FREE RANGE BUTCHERS
276 SHARROWVALE ROAD, SHEFFIELD, S11 8ZH

**HOME OF THE
LEGENDARY
HOT ROAST PORK
SANDWICH**

LOCALLY FARMED BEEF AND LAMB

OUR OWN FREE RANGE
PIGS AND TURKEYS

DRY CURED FREE RANGE
GAMMON AND BACON

TEL: 0114 266 05 93
CHRISTMAS ORDERS NOW BEING TAKEN





Sheffield
Sustainable
Kitchens Ltd.

SSK design beautiful bespoke kitchens using a range of renewable materials including 98% recycled MFC cabinets, recycled glass worktops and FSC timber doors and worktops.

We'll work with you to create a kitchen that looks fantastic and is highly practical to use. We build our kitchens to last and don't cut corners, you'll be enjoying your SSK kitchen for decades to come.

See our website for testimonials and more pictures of our work.
www.sheffieldsustainablekitchens.co.uk
tel: 07967 365677



BYRON HOUSE

Dedicated Sports Pub
Every premiership game covered / All Sky Sports
Separate 3D TV room / Six Large HD screens.

Pie Friday – all homemade
Sunday Lunch

Pool Table
Coffee & Free Wifi

16 Nether Edge Road Sheffield S7 1RU / 0114 258 1153

Maintain MONDAYS

Growing your hair? Want to get rid of split ends?

Pop in for a posh dry trim only £10

Tenner TUESDAYS

Any cut just £10 when you pay full price for a colour.

Walk-in WEDNESDAYS

No appointments, just walk in. We wash & cut - you dry. Use our unique DIY suite, with irons, dryers and our fantastic hair products.

LOVEYOUR
cuttingstylingcolour
wellbeingshopping HAIR

33 London Rd, 0114 2763333 loveyourhair.org

TROPICAL DISEASES.

I AM JUST LIKE YOU.

TOMMY BLANK.

THIS MONTH, IN THE SPIRIT OF SHEFFIELD'S ANNUAL OFF THE SHELF CELEBRATION, I'VE HAD A LEAF THROUGH SOME OF THE CURLING SEPIA PAGES OF SOME OF MY CHILDHOOD READS AND WILL ATTEMPT TO RELATE. DO BEAR WITH ME.

The Physicians' Guide to Rare Diseases. The 1992 Journal of Unusual Clinical Cases. You get the picture. Toss your conscience aside like the soiled brown pages of the Daily Mail in a toilet roll drought, because from my somewhat troubling pre-teen non-fiction faves come some of the most peculiar and far-fetched (yet completely genuine) ailments known to science. Failing to mention an unsettling yet captivating insight into my early psyche. You might want to put down your pro-biotic yoghurt for this one.

To begin with (trace evidence of a fold on this page), Pica is the uncontrollable urge to eat non-food products. Coins. Dirt. Clay. Faeces. Glue. Fuck it, they'll eat your iPad if you leave it lying around. It's thought to be linked to mineral deficiency such as with cravings during pregnancy, but science has little else to offer in terms of an explanation. I've found no incidences of sufferers eating evidence for cockney mobsters, but I'm happy for that idea to find its way into a Guy Ritchie script, if it hasn't already.

Next up, Stendhal Syndrome; a condition that compels sufferers to experience nausea, dizziness, fainting and hallucinations when exposed to large amounts of beautiful art. The condition is well documented amongst tourists in Florence, some of whom have found themselves hospitalised and even on antidepressants. In fact, it's the very reason Art Attack's Neil Buchanan never became a father; his Stendhal-blighted missus just couldn't hack his sixty foot murals of grinning donkeys made entirely of flannels. I would prescribe extended periods in the Tate Modern or a Christmas bumper book of HR Giger.

Then there's Moebius Syndrome, a disease that prevents sufferers from forming facial expressions. No smiling or frowning, completely unanimated and incapable of displaying physical emotion. Suspected suffers include Nicolas Cage and Keanu Reeves.

Okay I'll stop.

I can't actually get through this without feeling like I've given up 40% of my soul's equity to Duncan Bannatyne for half the initial asking price. It's just a freak show and although as a kid I kept scores of these books documenting such hardships, I have to draw the line somewhere. Unfortunately for the entertainment value of this article, I'm still clinging on to some degree of journalistic decorum.

This was just a test to see how far I would go and for how long you would follow. I also quite wanted to use the Nicolas Cage line.

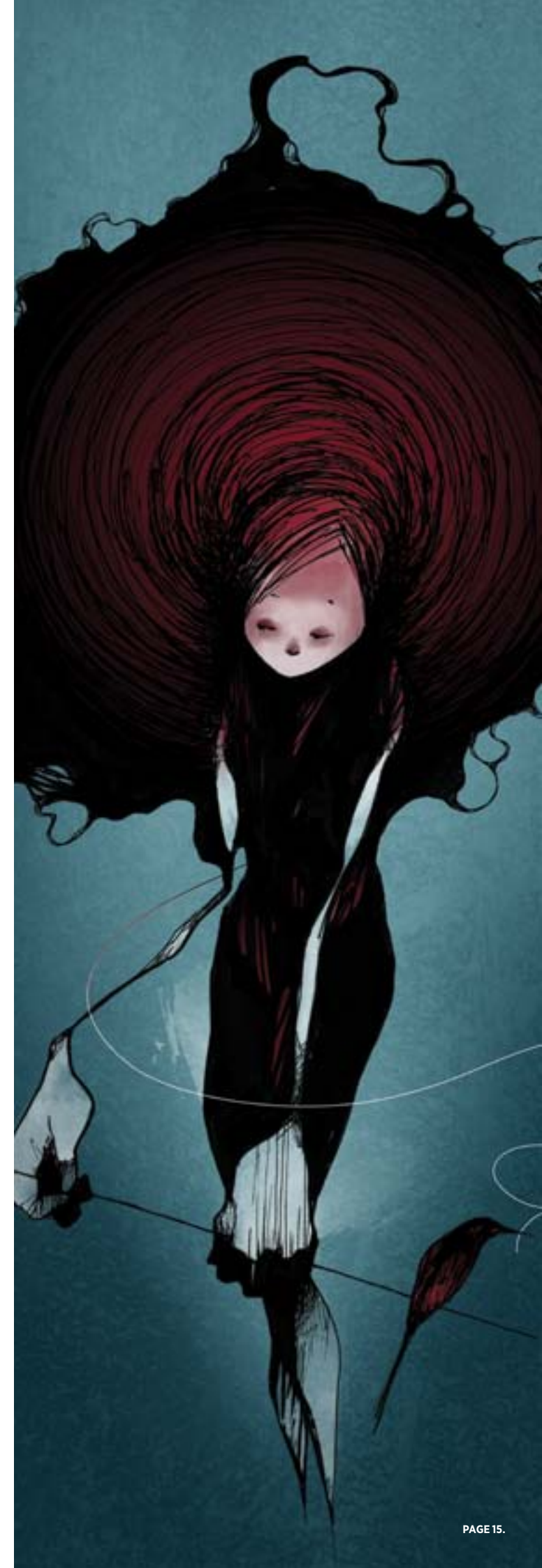
For fear of being headhunted for sensationalist writing by the tabloids, I must reach a real conclusion here, something of moral worth to separate myself from the idiots who commission crudely titled Channel 4 documentaries of the same ilk. But the truth is, I haven't got anything profound to add to all of this, other than a sense of relief that at least I recognise there's something amiss here. I have identified a monster perhaps too large for one indie columnist to take on solo.

For I am just like you. I crane my neck for a glimpse when I see an overturned car on the M1. I would be lying if I said I hadn't at least considered re-routing my IP address to allow me to watch live midget wrestling on Mexican pay-per-view television.

I'm just as excited by the signs for the tropical diseases ward at The Royal Hallamshire as David Mitchell's agent is about the prospect of a new terrestrial panel show. I'm not especially proud of it, but I think that by outing myself as a serial gawker at anything out of the ordinary, I might alleviate some of your guilt about your own ogling tendencies.

That, and I'm plugging my new illustrated book. It's called 'Fifty Things You Didn't Know Could Happen to Your Genitals'.

Read Tommy's weekly column at sloucher.org.
For his daily musings on Twitter, follow @tommyblank.



Monday 4th October
Young Rebel Set/ Bang Bang Romeo
www.myspace.com/youn grebelset "perfect antidote to cold, careerist indie" – NME "incredibly moving... rousing and heartbreaking at the same – Steve Lamacq "huge, life-affirming songs that nod to Springsteen/n'Dylan" – The Fly "raw and honest and true... Watch out. Young Rebel Set are coming" – The Guardian

Thursday 7th October
Freestylers
Andy H and Dan Wagz
9pm-2am Free Entry
Rocking clubs and parties for over a decade now, The Freestylers are still one of the most exciting names in dance music. They've had Top 20 chart hits, headlined big festivals, sold half a million albums, toured the US supporting Lenny Kravitz, and were the first electronic act to play fully live on legendary BBC TV show Top Of The Pops. The guys began making tracks that mashed up hip-hop, ska, rave, breakbeat and, in the case of their third single 'Warning' - featuring MC Navigator from jungle pirate station Kool FM - indie-rock guitar. Either as their form as an 11 piece band or running a DJ set these guys know how to rock the party.
www.myspace.com/freestylersmusic

Wednesday 6th October
Bear Driver
Described as "...kind of like children's party entertainment by Arcade Fire", Bear Driver mix fuzzy pop songs with ambitious choruses, and a playful use of instruments. Debut single 'Wolves' was released on July 5th through Animal Farm / ADA Warner.

Sunday 10th October
Now Then and World Life Presents: Off The Shelf Literature Festival Opening Party **7pm – 1am Free Entry**
Now then helps open the festival with a party celebrating literature and music featuring Mean Poppa Lean (Brighton based funk outfit), John Fairhurst (possibly the finest guitarist you'll ever see – BBC Manchester) poet and comedian Kate Fox (Poet in Residence on Radio 4's Saturday Live) and a Sheffield poetry slam. Come along and have a go or pick up a copy of Now Then magazine's off the shelf special. To reserve a spot on the slam email wordlifeuk@gmail.com
www.nowthensheffield.blogspot.co.uk

Monday 11th October
Teeth
Teeth direct their own videos, conceptualize their photo shoots and produce their own fanzines. They like free stuff and excel in charming it out of any likely candidates. Having supported New Young Pony Club and Is Tropical this year and already being championed by Nick Grimshaw and Huw Stephens at Radio 1 and counting Karl Lagerfeld amongst their fans we recommend you catch their chaotic dance punk on the road this summer.
http://www.myspace.com/teethdance

Wednesday 13th October
Benjamin Francis Leftwich
Ben's solo music, compared to Jose Gonzalez and Jack Johnson is certainly attracting attention. Most recently he's been working with producer Ian Grimble (Manic Street Preachers, Travis, Texas) on his new EP, sharing the studios with David Gray. His songwriting has also already achieved a measure of success; Hold Your Hands Up by pop dance act Cascada was co-written by Ben and fellow North Yorkshire song writer Alistair Griffin.
www.myspace.com/benjaminfrancisleftwich

Monday 18th October
Dutch Uncles
Fresh-faced Manchester five-piece Dutch Uncles are, most likely, a brand-new name to some. But their playfully fidgety indie-pop, once sampled, is unlikely to be forgotten. Their debut album, comes our way courtesy of a German label, but once it does the domestic rounds expect some clever soul or other to take a chance on a collection of splendidly arranged works that twitch and writhe like Foals and their ilk, while also possessing the sort of natural instantaneousness that's only ever present in the material of the obviously gifted.
www.myspace.com/dutchuncles

Wednesday 20th October
No Fixed Abode Introducing N'FA (No Fixed Abode)...
A London born rapper who hit the headlines at the end of last year after it was revealed that the last video the late and great Heath Ledger conceptualised and directed before his untimely death was for a song entitled 'Cause An Effect' (look for it on Youtube) by little known hip hop artist NFA. This single will finally be released on June 28th through NFA's own imprint Twisted
www.nfamusic.net/
www.myspace.com/nfamusic

KEY
WhenWho/WhatS
upported by
Important
information
Informationweb-site



Thursday 21st October
The Qemists
Thirsty Ear and Dan Wagz
9pm-2am, Free Entry
The Qemists are a drum and bass band from Brighton signed to Ninja Tune Record Label based in London. The band consists of bassist Dan Arnold, drummer Leon Harris and guitarist Liam Black. With the bands origins in heavy rock music and their fusion of rock and drum and bass The Qemists are often compared to drum and bass act Pendulum.

Monday 25th October
Human Life
As the lines between cool underground electronic music and savvy, accessible pop continue to blur, a trio from Southern California arrive to strike while the iron's hot and show the world the slick, engrossing electro pop that they've been honing over the last few years.
www.myspace.com/humanlifedjs

Wednesday 27 October
Pull in Emergency Pull In Emergency - Faith Barker (Lead Vocals), Alice Costelloe (Guitar / Keys / Vocals), Dylan Holmes (Bass / Vocals), Frankie Bowmaker (Lead Guitar) and Suneeet Chohan (Drums) – formed in 2006 at school in North London and released several singles on the Mute Irregulars label including the single Why Aren't You Dancing? "One of the UK's most thrilling new groups." – The Guardian "Follow is one of my most played records at home..." – Steve Lamacq "Graduates from the North London School of Pubescent Indie Wizardry, intent on updating Britpop for the MySpace generation." – The Observer
www.myspace.com

The Forum 127-129 Devonshire Street, Sheffield, S3 7SB (0114) 720569
www.forumssheffield.co.uk
Facebook search: Forum Sheffield



Nigel Houghton A local Sheffield artist, he combines photographs and computer illustrations, to make city scapes come alive. The work will all be inspired by famous local landmarks.
http://www.nigelhoughton.co.uk/



Geishaloves A freelance painter and designer who's work entirely focuses around the world of Japanese geishas, with bright splashes of colour and glitter! Perfect to brighten up the cold autumn days of October.
www.geishaloves.com/

Forum Bar.



YO YO YO!!

Fight The Boredom Come To The Common Room!



12 Pool Tables
23 Plasmas
1 Giant Screen
Table Tennis
Nintendo Wii
XBox
LIVE Sport
Dancefloor
DJS Tues-Sat
Monday Quiz



This Year We've Got 3
Sky Boxes, 3DTV & HDTV...

So You Will Never
Miss A Game!!

The Common Room. (above the forum shops)
127-129 Devonshire Street, Sheffield, S3 7SB
T. (0114) 2808221 www.common-room.co.uk

The Common Room™

THE YORK

YORK PUB QUIZ

Pub Quiz Every Sunday Night
Starting At 8pm

Gallon Of Beer For The
Winning Team

Free Entry

WEEKDAY OFFERS

Pints Real Ale Cider 2.00

All Cocktails 3.50

Wine - Large Glass For The
Price Of A Small

The York, Fulwood Road, Sheffield, 0114 2720569 www.theyorksheffield.co.uk
The York Facebook and Twitter

THE OLD HOUSE

WELCOMES STUDENTS TO SHEFFIELD

SUNDAYS AT THE OLD HOUSE

Sunday Roast with all the
Trimmings and a
Bowl of Soup to start
7.95

Food Served 12 until 10

Cocktail Offers 8 til late

the old house 113-117 devonshire street, sheffield,
S3 7SB, 0114 2766002, www.theoldhousesheffield.co.uk





OFF THE SHELF.

AN INTRO TO THE FESTIVITIES.

October finally arrives and here comes Off The Shelf. For those of you who might not be familiar with the festival, you're missing out on one of Sheffield's cultural gems.

For the past 19 years, Off The Shelf Festival of Writing and Reading has brought internationally renowned poets and authors for innovative and inventive events across Sheffield. A small team from Sheffield City Council's Arts Service organises the annual festival, which has grown into one of the most popular and diverse literature festivals in the North. They commissioned the Text in The City project, which placed poems from the likes of Benjamin Zephaniah, Carol Ann Duffy and Jarvis Cocker in public spaces across the city centre. The programme always includes a diverse line up of best-selling authors, politicians, workshops, open mics, poetry and debates appearing in venues such as the Showroom, Hallam University and the University of Sheffield, as well as numerous libraries, bars and cafes. The festival also helps support local writing groups and community organisations who have a whole range of their own programmed events.

There's a selection of workshops for a range of ages and abilities if you'd like to get involved and try your hand at writing. Children and young adults are catered for with special events and workshops.

Be sure to check out the community and event listings at the back of the Off The Shelf brochure. There's far too much going on for us to include it all here, but this section is a taster of what's to come over the month of October. We speak to Simon Armitage and Tony Benn and include poems from poets Paul Muldoon and Jackie Kay, on top of our pick of the best bits on the listings page.

Off The Shelf is a celebration of all types of reading and writing - successful novelists, performance poets, collaborations with musicians and best-selling memoirs written by politicians. This is a rare chance to see a snapshot of contemporary literature as it is written and read today.

Find out more at offtheshelf.org.uk and follow the festival on Facebook and Twitter ([otsfestival](https://twitter.com/otsfestival))

JOE.

Wordlife Editor.

Tickets for all events are available with no booking fee from the Off The Shelf ticket line operated by Arena Ticket Shop (0114 256 5567 or arenaticketshop.co.uk/offtheshelf).

Please note that all statements and opinions in this section are those of the interviewee or writer, not those of Off The Shelf Festival.

TONY BENN HAS BEEN A KEY FIGURE IN BRITISH POLITICS FOR OVER 50 YEARS.

Growing up surrounded by political theory, after the Second World War the young Benn became MP for Bristol South East, a position he held for almost 30 years with one three-year respite. He later represented Chesterfield for a further 17 years, after which he retired. But it seems ‘retirement’ is not really in his vocabulary.

After a career of influencing policy, organising rallies and setting up worker cooperatives across the UK, Benn became President of the Stop the War Coalition, which was formed in 2001 and has since become a key body campaigning against the Iraq War and other conflicts it deems unjust. Outspoken, optimistic and unwaveringly humanitarian in his approach to global issues and activism, Benn is an inspiration to many and it is with much pleasure we spoke to him ahead of his appearance at Off The Shelf on October 14th.

TONY BENN.

POLITICIAN, ACTIVIST, LEGEND.

INTERVIEW BY JAMES LOCK.

Do the terms ‘socialist’ and ‘socialism’ still have relevance in the 21st century and would you put yourself in that category?

I think every generation has to fight the same battles again and again and again. There is no final victory for an idea and no final defeat. I think a world which is now entirely dominated by capital - where power is in the hands of people we don’t elect, can’t remove and who do not have to listen to us - has made the case for socialism much stronger. And I think the campaign against the cuts is going to be an example of what capitalism has done to people’s perception.

How do you feel the Lib Dems have managed to affect Conservative policies within the coalition?

I think the Liberals have sold themselves out completely to the Conservative programme of public expenditure cuts. In the end, a lot of Liberals will be very uneasy about that. Making the cuts on the scale that they are being made is going to delay our recovery and the danger is that the unemployment could drive us into another dip.

A comment often made by voters is that all politicians are the same. People see themselves as picking between the lesser of two evils. How far do you agree with this?

I think the spread of cynicism by the media is designed to have the effect of putting people off doing anything about anything. You have to be angry at injustice and you have to have hope you can make a change. Those are very important elements in making progress, but all real change comes from underneath anyway, when public demands become so strong that any government has to listen. And I think that’s going to happen again.

Two years down the line from Obama taking office, what do you think of his policies, with particular reference to the Middle-East?

I’m glad there are talks going on, but I don’t think there can be a change until Israeli policies change. At the moment the Israelis are still building settlements in territories they occupy and they’ve taken over Jerusalem, which was to be held open for both communities. There will need to be a great deal of pressure brought to bear on the Israeli government and I hope the Americans have some will to do that.

How do you see the role of the Stop the War Coalition seven years after the beginning of the war in Iraq?

It has had a very significant effect in shifting public opinion. 70% of the people in Britain are against the Afghanistan war and that’s a product of our campaigns. In America, there is a similar percentage of people in favour of peace. I don’t think you can claim any immediate result but it has shifted opinion and opinion is, in the end, what decides how policy is formed.

How much impact do you think the current trend towards social enterprise and co-operative business structures is having on social responsibility in business?

The idea of industrial democracy means that people take responsibility for their lives and have some control over them. They are accountable to other people for what they do and the power they have. Socialism and co-operative developments are very welcome in that respect.

Is there a danger that large companies might use social responsibility as a PR exercise to improve their corporate image without changing their core values?

If it’s a PR exercise it won’t work. If it’s real it will work. You just have to maintain your determination to work for the real thing.

What roles do you think citizen journalism and the internet have to play in providing valid alternatives to corporate media?

Information is power. All governments want to know as much as they can about individuals and they don’t want us to know anything about them. The more media there are that open things up, the better for the solution to our problems.

Given the blurring of class boundaries and politics in the last 20-30 years, do you feel that Labour’s founding purpose of representing the proletariat is now defunct?

The real division in the world is between those who live by earning their living or selling their labour and those who live by owning capital. That division is wider than it’s been for 100 years, so I don’t believe those arguments are invalid. The question is, do you live by selling your labour or do you live by owning capital?

If you could change one government policy overnight, what would it be?

Well, it’s not quite like that! But I think we should withdraw from Afghanistan. That would be a very important decision to take.

What were your aspirations when joining politics and did you ever think you’d still be working at this time in your life?

I’ve always been interested in politics since I was a child because my dad was a Labour MP. I suppose all you can say is you do your best, but there’s an awful lot more to be done.

Most people involved in politics have become jaded and cynical. How have you avoided this?

You don’t become cynical if you keep on working at what you want to do. Cynicism is spread deliberately to discourage people from doing anything. The media say they’re all the same and we’ll never win. You have to keep people’s hopes alive. I am an optimist, not in the sense that it’ll come right anyway, but in the sense that if you keep on campaigning you will succeed. There are so many examples of that from our history – from the Tolpuddle Martyrs, who won rights for trade unions, to the Suffragettes to the people who worked for the National Health Service. All of these ideas were regarded as completely impossible when first discussed but they all happened.

An Evening with Tony Benn takes place at the Octagon on October 14th. Tickets are priced at £12 or £10 for concessions.

WORDLIFE.

COLLATED AND EDITED BY JOE KRISS.

NOW THEN AND WORD LIFE PRESENTS: OFF THE SHELF LITERATURE FESTIVAL OPENING PARTY.

10th October, 7pm.

The Forum, Devonshire Street.

Now Then helps open the festival with a party celebrating literature and music, featuring Brighton-based funk outfit Mean Poppa Lean, acoustic maestro John Fairhurst, Radio 4 Saturday Live poet-in-residence Kate Fox and a Sheffield poetry slam.

SIGNPOSTS AND WORD LIFE PRESENT: VERBALIZED - UK TOUR OF SOUTH AFRICAN AND BRITISH POETS.

20th October, 7pm.

Café Euro, John Street.

£6/£5 concessions (available from wegottickets.com)

verbalized.ning.com

A dynamic journey through the streets of Johannesburg, Leeds, London & Capetown. 9 poets from SA and the UK bring a unique one-off performance full of rich soul-stirring song and explosive lyrical injection. From the UK, curator Zena Edwards features alongside Khadijah Ibrahiim, Kayo Chingonyi, Dzifa Benson and Avaes Mohammad. From South Africa, featured poets are Mpho ya Badimo, Mbali Vilakazi, Masana Mulaudzi and Bulelwa Basse.

SECRETS-ON-THE-SEA EXHIBITION.

12th – 23rd October.

Bank Street Arts.

photographsbycharlottenewton.com

planetterrorrecords.com

Secrets-On-The-Sea is a collaborative exhibition by Sheffield-based poet Joe Kriss, photographer Charlotte Newton and musician Fred Oxby. It uses poetry, photography and music to form a dialogue exploring the relationship between desolate seascapes and the people living alongside them. Joe Kriss has had his poetry published in various magazines and has performed widely in the UK. Charlotte Newton is a freelance landscape photographer whose work has appeared in several exhibitions and magazines. Fred Oxby is a musician, producer and co-owner of Sheffield netlabel Planet Terror Records.

THE RED GRAVEYARD.

There are some stones that open in the night like flowers
Down in the red graveyard where Bessie haunts her lovers.
There are stones that shake and weep in the heart of night
Down in the red graveyard where Bessie haunts her lovers.

Why do I remember the blues?
I am five or six or seven in the back garden;
the window is wide open;
her voice is slow motion through the heavy summer air.
Jelly roll. Kitchen man. Sausage roll. Frying pan.

Inside the house where I used to be myself,
her voice claims the rooms. In the best room even,
something has changed the shape of my silence.
Why do I remember her voice and not my own mother's?
Why do I remember the blues?

My mother's voice. What was it like?
A flat stone for skitting. An old rock.
Long long grass. Asphalt. Wind. Hail.
Cotton. Linen. Salt. Treacle.
I think it was a peach.
I heard it down the ribbed stone.

I am coming down the stairs in my father's house.
I am five or six or seven. There is fat thick wallpaper
I always caress, bumping flower into flower.
She is singing. (Did they play anyone else ever?)
My father's feet tap a shiny beat on the floor.

Christ, my father says, that some voice she's got.
I pick up the record cover. And now. This is slow motion.

My hand swoops, glides, swoops again.
I pick up the cover and my fingers are all over her face.
Her black face. Her magnificent black face.
That's some voice. His shoes dancing on the floor.

There are some stones that open in the night like flowers
Down in the red graveyard where Bessie haunts her lovers.
There are stones that shake and weep in the heart of night
Down in the red graveyard where Bessie haunts her lovers.

JACKIE KAY.

Jackie will read alongside Seni Seneviratne 19th October , 7pm, at the Showroom Cinema.

THE PHONE BOOK.

I telephone somebody who lives in 1989.
“I got your number from the phone book” I say
Through the static hum I hear a possible cough.
“The one David Hockney did the cover for
showing Bradford tumbling cheerfully down the valley
into a bright green cleft”.
I like to think the ensuing silence is expectant.
“Miss Brooke held a plastic wrapped copy up in assembly.
Only two girls had fainted that morning.
It was the standing.
She said her copy would be worth more than ours
which were now unwrapped,
that art increases in value.
I found your number
when I thumbed along those black rows
that look as if they have been smudged
onto the thin pages.
Do you think you have increased in value?”
Maybe I hear a “Hummph” before the click.
When I go outside
a tree has turned yellow
and an old chapel is smiling.
There is another letter in the paper
saying the lake they're constructing
in front of the town hall
will end up full of shopping trolleys.
In Morrisons carpark
nobody is preparing for fish.

KATE FOX.

Kate will be performing at the Forum on 10th October
as part of the festival's opening party.

HONEY.

Our plane takes hill upon hill long since cleared of pines. The flash
of matching lakelets. Weather and more weather.
The co-pilot points to at least one benefit
of felling pines for warship-keels, namely how the heather
that pits itself against an old saw pit
and fills in the great gash
of a logging road also sustains our friends the honeybees.

The coroner at the scene of the crash
found the seams of Buddy Holly's jacket of yellow faux leather
“split almost full-length” and his skull also “split.”
Buddy's personal effects amounted to a pair of cufflinks together
with the top of a ballpoint pen and, barely within his remit,
the \$193.00 in cash
from which the coroner deducted \$11.65 in fees.

PAUL MULDOON.

Paul Muldoon will be presenting his talk Fire Balloons: The Letters of Elizabeth Bishop and Robert Lowell on 26th October, 7pm, at St. George's Church Lecture Theatre.





BEAUTIFUL BURNOUT

★★★★★ BIG ISSUE
★★★★★ THE INDEPENDENT
★★★★★ SUNDAY TIMES
★★★★★ METRO
 2010 SCOTSMAN FRINGE FIRST AWARD WINNER, EDINBURGH FESTIVAL

By Bryony Lavery
 Directed and choreographed by Scott Graham and Steven Hoggett

Featuring the music of Underworld

Crucible Theatre, Sheffield
 Wed 3 – Sat 13 November
 Tickets £15.00 – £22.00
 Box Office: 0114 249 6000
 sheffieldtheatres.co.uk

Beautiful Burnout is a Frantic Assembly and National Theatre of Scotland co-production and contains strong language and scenes of a violent nature. An age guide of 14+ is recommended.
 Frantic Theatre Company Ltd, Registered in England and Wales: 298694. Registered Charity No: 1113716. The National Theatre of Scotland, a company limited by guarantee and registered in Scotland (SC234270) is a registered Scottish charity (SC033377). Photograph of Taqi Nazeer by Ela Wlodarczyk.

frooly marketplace

Buy and get rewards from the best local businesses...

www.frooly.com

Are you an independant retailer, producer or craftsperson?

Get your frooly shop at frooly.com

info@frooly.com 0114 307 2342

LISTINGS.

OUR PICK OF THE FESTIVITIES.

Sheffield goes writing and reading crazy this month as Off The Shelf Festival comes to town. Now in its 19th year, it is one of the North's biggest literary happenings, attracting a total audience in excess of 20,000. There's way too much to fit on these pages - scores of readings, talks, plays, exhibitions, events and workshops - but here is our pick of the bunch.

Pick up a copy of the Off The Shelf brochure from town or visit offtheshelf.org.uk for more details.

Tickets for all events are available with no booking fee from the Off the Shelf Ticket line operated by Arena Ticket Shop (0114 256 5567 or arenaticketshop.co.uk/offtheshelf).

DONAVAN CHRISTOPHER – RAPPAMAN.

15th October. 7pm.
Longley Park 6th Form College, Horning Low Road.
£3.

A rap poet, reggae artist and advocate for social justice, Donovan Christopher is many things and this is sure to be an exciting show. The Rappaman will be bringing his message to Sheffield with this inspiring poetry evening. Often performing in the Jamaican patois about issues such as respect, cultural diversity and bullying, Donovan Christopher has worked with schools across the country as well as anti-gun conferences, focusing on understanding as a response to gun violence. Sure to be as thought-provoking as it is entertaining, the event promoting social responsibility, the value of communication and the arts in education. In the words of the man himself: "if you really want it, set your standards high".

VOICE OF THE LISTENER & VIEWER.

16th October. 3pm.
Showroom Cinema.
Free.

This month the Showroom hosts a panel of speakers from the Voice of the Listener & Viewer (VLV), a non-political, independent organisation, representing citizen and consumer interests in broadcasting and speaking for listeners and viewers.

The VLV was founded in 1983 to safeguard the quality, diversity and editorial integrity of broadcast programmes and is regarded as the most important champion of television and radio. The debate will focus on the contribution that public service broadcasting makes to democracy and the cultural life of the nation, as well as discussing the need to promote diversity and preserve high quality programming.

Speakers include Observer feature writer and New Statesman TV critic Rachel Cooke and award-winning filmmaker and Hallam University Senior Lecturer Christopher Hall. The chair will be the founder and Honorary President of VLV, Jocelyn Hay CBE, FRSA. Members of the audience will also be invited to question the panel and to enter the debate.

MICRO-FICTION WORKSHOP WITH MATT BLACK.

23rd October. 2-4pm.
The Circle, 33 Rockingham Lane.
info@signpostssouthyorks.org.uk
£6/£3 (cons).

We have featured writing from Matt Black over the last two years of Now Then, so it's a pleasure to give you a heads up about his new workshop. Micro-fictions are short pieces of prose which operate around the now post-modern notion that we all have our own stories, be they ordinary, strange, disturbing or funny. In this workshop, participants will be writing stories of less than 100 words, pouring short episodes or whole lives into little jam jars of fiction. This will be a fun workshop with serious content, suitable for practiced writers as much as the youngsters.

Matt Black is an experienced workshop leader and the Director of Signposts Writing Development Project based in Sheffield. He was recently commissioned to write poetry for the benches on the new Moor redevelopment – just before Sainsburg – go and check them out.

SEVENTIES NIGHT.

23rd October. 8pm.
Penelope's, Arundel Gate.
£8/£6 (cons).

A unique sight and sound is to be heard in late October at Penelope's bar as part of Off The Shelf. Remember the halcyon days of flares and chicken-in-a-basket? Yes you do!

In response to a new book by Neil Anderson about Sheffield nightlife in the 70s called the Dirty Stop Out's Guide to 1970s Sheffield, this event will highlight the cultural underbelly of the city during the decade - covering everything from Club Fiesta (once the largest nightclub in Europe) to historical performances by Stevie Wonder and the Jacksons.

Mr Anderson will give an illustrated talk about the book alongside a screening of City On The Move, a film made in the 70s to promote Sheffield to outsiders. The talk will be followed by – what else? – a 70s-themed disco, leaving DJ Paul Unwin to sum up the era in musical form.

SHEFFIELD LIMING.

26th October. 7.30pm.
The Hubs, Hallam Uni.
£7/£4 (cons).

For those not in the know, 'liming' is a Caribbean phrase for hanging out, chilling, reclining, kicking back, crilling, cotching...whatever you want to call it. The subtitle of this event is 'Where Carnival Meets Spoken Word' and goes a long way to describing the vibe of the night, which merges poetry, performance and DJing in some sort of glorious hybrid. Expect appearances from broken beat aficionado-cum-writer Charlie Dark, dub poet Jean 'Binta' Breeze, award-winning literature curator and mentor Melanie Abrahams, singer-songwriter Mellow Baku, rapper Sureshot and young writers' groups Nubian Queens and Object-hood.

Sheffield Liming is presented by literature company Tilt which, along with sister organisation RenaissanceI, aims to open up new spaces for spoken word, music and performance, as well as nurturing the best up-and-coming writers. Needless to say, this should be well worth checking out if you like your words and sounds intermingled.

PAUL MULDOON.

27th October.
St George's Church, Mappin St.
£7/£5 (cons). 7pm.

Paul Muldoon is one of the world's most respected poets. Known for his understated Northern Irish lilt and quipping wordplay, Muldoon has won countless awards across his 40-year career as a wordsmith, most notably the 2003 Pulitzer Prize for Poetry for 'Moy Sand and Gravel', the 1994 T. S. Eliot Prize for 'The Annals of Chile' and the Shakespeare Prize in 2002. He has taught at Cambridge, Oxford, Princeton and UEA, where he mentored (among others) Lee Hall and Giles Foden, who went on to write Billy Elliot and the Last King of Scotland respectively.

If you are a poetry fan, you should already have stopped reading this and rushed to the nearest phone to order tickets. He lives in New Jersey now and isn't in these parts too often, making this a rare chance not to be missed.



DOCTOR WHO WITH DANIEL BLYTHE.

27th October. 6pm.
Showroom Cinema.
£5/£4 (cons).

Once again at the Showroom a treat for all you Doctor Who fans. Daniel Blythe, author of three Doctor Who novels and contributor to anthologies and magazines based on the show, presents the history of this unprecedented series. Between 1963 and the present day, Doctor Who has grown from a risky black-and-white teatime show into an iconic piece of quintessential Britishness. This evening will chart that meteoric rise with behind-the-scenes insights and will be accompanied by slides and sound from 30 series of time-travelling trials and tribulations. Relive the memorable moments from each Doctor's career and the ups and downs of the show's production history, as well as the story behind the books, comics and audio CDs. Let Daniel Blythe be your guide through time, space and telephone boxes.

THE FUGITIVES.

30th October. 7.30 pm.
Fusion, University of Sheffield.
£6/£4 (cons).

The Fugitives are a group of Canadian writers and musicians collaborating on a cross-discipline, multi-instrumental show. Made up of Adrian Glynn, Barbara Adler, Brendan McLeod and Steve Charles, the band was formed in Vancouver's East Side in 2006 and have since brought their unique blend of spoken word, storytelling and folk music to audiences all over Europe. They have performed at such diverse events as the Vienna Literary Festival, the Vancouver Jazz Festival and the Chutzpah Dance Festival. Promoting their newest album, Eccentrically We Love, the Fugitives will make a rare appearance at the uni, no doubt to the joy of both poetry and folk fans citywide.



forced entertainment

the thrill of it all

Lyceum Theatre
Fri 15 & Sat 16 October 2010

Ticket prices:
 £12.00 - £16.00

Discounts available

Box Office 0114 249 6000
sheffieldtheatres.co.uk
forcedentertainment.com

‘SHOCKINGLY BRILLIANT’
 The Guardian

Photography: Hugo Glendinning

Forced Entertainment is regularly funded by Arts Council England. This production is supported by Sheffield City Council.

Arts Council England | Supported by **ARTS COUNCIL ENGLAND** | Sheffield City Council



SIMON ARMITAGE.

YORKSHIRE'S FINEST POET TALKS TO NOW THEN.

INTERVIEW BY JOE KRISS.

Simon Armitage is one of the UK's most popular and well read poets. He was a close contender for Poet Laureate and has been one of our leading poetic talents since the late 1980s. Now Then caught up with him after recently completing his reading tour of the Pennine Way and launching his latest collection, **Seeing Stars**.

You're reading at a Poetry Business event this month alongside Peter and Ann Sansom. Tell us about how you first got involved with them and how that relationship developed?

Peter was my first ever tutor really, and in lots of ways taught me everything I know about writing. Going back to 1985/6 when the Poetry Business were in Huddersfield, there was no real outlet for work. Peter gave me an audience and an appetite and an inspiration that I would have found difficult to come by elsewhere. He was connected to poetry networks, but most importantly started a press and published my first ever pamphlet, *Human Geography*.

You recently walked along the Pennine Way, through the Peaks and Northumberland National Park towards Scotland. What were the highs and lows of this experience?

Well, the highs were about 1,500 feet! I think the best points were all about meeting people, wandering into these small towns and communities and seeing that enthusiasm, generosity and kindness. Some nights I'd be in a very small place, total population of about 200, but over a 100 of them would come to the village hall. It confirmed my optimism about people, the kindness of strangers, and also confirmed one of the things I had set out to prove, which was that poetry has an audience among non-specialists.

The lows were trudging through the rain and getting lost, occasionally feeling like I wanted to crawl into a ball and shut the door, yet knowing that I'd have to read and meet people. In the end that's what kept me going.

You read at a lot of different venues during the tour. What was your favourite and how did they affect your reading and the poems you chose?

I read at least once a week and I couldn't do that if it wasn't somehow different each time. What makes it different is the location and the venue but also the audience. Sometimes it creates a different atmosphere and requirements to respond to, which is great as it stops you going on autopilot. They were all meaningful and significant in their own way. I read in someone's house one night to six people with all that intensity. I suppose the village hall reading was one I identified with most as an idea.

You have lived in different places for small amounts of time. What keeps bringing you back to Yorkshire?

Everything that I need is here. In the beginning there was a complacency to go to college and university because I didn't know what to do, but I think my attitude over 20 years has changed. It's to do with family, my roots and the roots of language, being familiar with a place and being able to get the most out of it. I travel a lot, so I really value a place to come back to - a strong anchor.

Your new book *Seeing Stars* was a change in style for you towards more prose narrative poems. Was this a result of other work you've done on translation and novels or was it a natural evolution in your writing?

Teaching at the Iowa writing workshop ten years ago, I got exposed to different kinds of work and it took a long time to seep through. Also, after translating a very difficult piece of writing called *Sir Gawain and The Green Knight*, I wanted to move away and indulge in something a bit more free. A lot of my work is so architectural, so I wondered what would happen if I let go of structure and template.

How do you think funding cuts will affect the poetic community?

Poetry publishers and festivals are all subsidised by the Arts Council. There's no strand of the poetry world that isn't somewhat dependent on funding and won't be affected. I think everyone understands these cuts have got to come, but I hope they are fair and across the board, because it goes without saying that lives can be improved immensely through art and participating in it. It makes you raise your eyes above the pavement.

What are you working on at the moment?

I'm working on another medieval translation called *The Death of King Arthur*. It's a 4,500 line poem, just got a few hundred lines left to translate. I'm in a period where I'm writing loads of poetry, which is really pleasing, and I'm also doing a lot of presenting of late, on the BBC mostly. I seem to have become their old text expert.

I'm starting a residency in the Southbank and I'm helping to curate a project called *Poetry Parnassus*. In the Olympic year, we're hoping to bring a poet from every country to huge regional events and a weekly event at the Southbank Centre. I'm also starting a *Writing in the Community* project in Sheffield in conjunction with the Poetry Business and the University of Sheffield.

Do you have any advice for aspiring writers?

I think the most important thing is to try and be part of a group or workshop. Getting connected in some way - I don't mean networking and rubbing shoulders, but getting connected with a group, sharing ideas, swapping work - I think that's important. We all know it's difficult to make that breakthrough in publishing. In the end, it always comes down to reading.

Simon Armitage, Ann Sansom and Peter Sansom will read at the Showroom Cinema on October 13th. Tickets are priced at £7 or £5 for concessions and are available from the Showroom (0114 275 7727) or Arena Ticket Shop (0114 256 5567).



Sakushi
 Sushi, Bento, Noodles - Japanese

LUNCHTIME SPECIAL
ANY 5 PLATES
 (12PM 'TILL 6PM - MON-FRI)
ONLY £7.95*

20% OFF
ONLINE ORDERS
 USE CODE: SAK20
 TAKEAWAY OR DELIVERY
 ONLY FROM www.sakushi.co.uk

20% STUDENT DISCOUNT**
+FREE LOYALTY CARD
 ENTITLES YOU TO EXCLUSIVE OFFERS

27 Campo Lane, Sheffield, S1 2EG
 T: 0114 2737 399
www.sakushi.co.uk

*ONLY ONE offer, promotion, discount or voucher per person per visit.
 **Extra plates charged at our normal rate
 ** 20% OFF STUDENT DISCOUNT - off one meal one time only
 When using this offer we will not be able to provide individual bills for parties of more than 1 - you can still pay separately

Name
 Mobile
 Email

After Dark

Yorkshire's No.1 Firework Spectacular

Friday 5th November Don Valley Bowl Sheffield

5.30pm 'till 10pm
Fireworks to Music 8.30pm

Real Radio Stage
Giant Fun Fair
Bonfire & Fire Spinners

TICKET HOTLINE **0114 256 5656**
Tickets from Arena Box Office, City Hall, USUS & Sheffield Hallam University Students Union

real RADIO
106-108fm
www.yellowbusevents.co.uk

Main Sponsor
irwinmitchell solicitors

The Star

yellowbusevents
festivals • events • experiential marketing

Stagecoach SUPERTRAM

Sheffield City Council

AfterDark trademark is owned by Scott Barton and licensed to Yellow Bus Events Ltd

22-24 OCTOBER 2010
THE SPA BRIDLINGTON
EAST YORKSHIRE

MUSICPORT

the indoor festival with the outdoor spirit

Richard Hawley The Imagined Village
Dobet Gnahoré John Cooper Clarke
Jah Wobble's Japanese Dub
Marta Sebestyen Invisible System
Erik Mongrain Norma Waterson
Martha Tilston Anxo Lorenzo Band
Alejandro & The Magic Tombolinos
Hassan Erraji's Moroccan Rollers
Amine & Hamza Quinteto Mambo Jambo
The Hut People Samay A Music4U project
GUO YUE and lots lots more

WEEKEND, DAY & SESSION TICKETS AVAILABLE
TICKETS & INFORMATION LINE 0845 3732760

www.musicportfestival.com
www.thespabridlington.com

one magnificent venue
workshops - market
childrens events
film programme
separate campsite
now in it's 11th year

WEEKEND, DAY & SESSION TICKETS AVAILABLE

Key Fund Yorkshire LOTTERY FUNDED
PRS
EAST RIDING OF YORSHIRE COUNCIL
Welcome to Yorkshire yorkshire.com

COME AND ENJOY THE BRACING SEASIDE AIR, SEE RICHARD HAWLEY'S LAST SHOW FOR A YEAR & SEE SOME OF THE GREATEST ACTS ON THE GLOBAL MUSIC SCENE ...AND NOT FORGETTING THE BEST FESTIVAL TOILETS YOU'LL EVER COME ACROSS!

Corporation LIVE & KICKING

MILTON ST SHEFFIELD S1 4JU

FRI 1ST OCT - £3 ADV - 7PM *# STONE RUN + SAFE IN THE CROSSFIRE + GU MEDICINE + AWOOGA SAT 2ND OCT - £15 ADV - 7PM *# WIG WAM + SILVERJET SUN 3RD OCT - £5 ADV - 7PM * FURYON + THE MERCY HOUSE TUE 5TH OCT - £5 ADV - 7PM * YASHIN + VOLUME ZERO + WITH ONE LAST BREATH THU 7TH OCT - £5 ADV - 7PM *# THE VIRGINMARYS + SUPPORT SAT 9TH OCT - £6 ADV - 7PM *# DRIFTRUN + SUPPORT MON 11TH OCT - £12 ADV - 7PM *# FOZZY + SYMPHONY CULT + TRIPSWITCH TUE 12TH OCT - £7.50 ADV - 7PM * WE ARE THE OCEAN + CHICKENHAWK + PROCEED THU 14TH OCT - £7 ADV - 7PM *# FOREVER NEVER + SWORN TO OATH SAT 16TH OCT - £12 ADV - 7PM *# SABATON / ALESTORM + THAUROROO SUN 17TH OCT - £11 ADV - 7PM * THE BIRTHDAY MASSACRE + RAGGEDY ANGRY + BAD POLLYANNA	THU 21ST OCT - £18.50 ADV - 7PM *# BOWLING FOR SOUP + A + FOREVER THE SICKEST KIDS + THE DOLLYROTS FRI 22ND OCT - £10 ADV - 7PM *# KIUAS + METSATOLL + CELESTY SAT 23RD OCT - £15 ADV - 7PM *# THE BOYS + THE FCKWITS SUN 24TH OCT - £12 ADV - 7PM * THE DAMNED THINGS + JETT BLACK + DEAR SUPERSTAR THU 28TH OCT - £10 ADV - 7PM *# FENIX TX + CANCER SUN 31ST OCT - £5 ADV - 7PM * LEFT AJAR + FLIGHT B15 + MISERIA LOST + VELOCITY
--	---

CLUB NIGHTS

EVERY MONDAY
ODDBALL
a mash up of all your alternative music favourites

EVERY WEDNESDAY
SKOOL DISCO
massive cheesy pop party mayhem

EVERY FRIDAY
DROP
Sheffield's oldest & bestest alternative night

EVERY SATURDAY
RESERVOIR ROCKS
rock classics

SAT 25TH SEPT (Upstairs)
HIGH RANKIN @ SUBTITLE

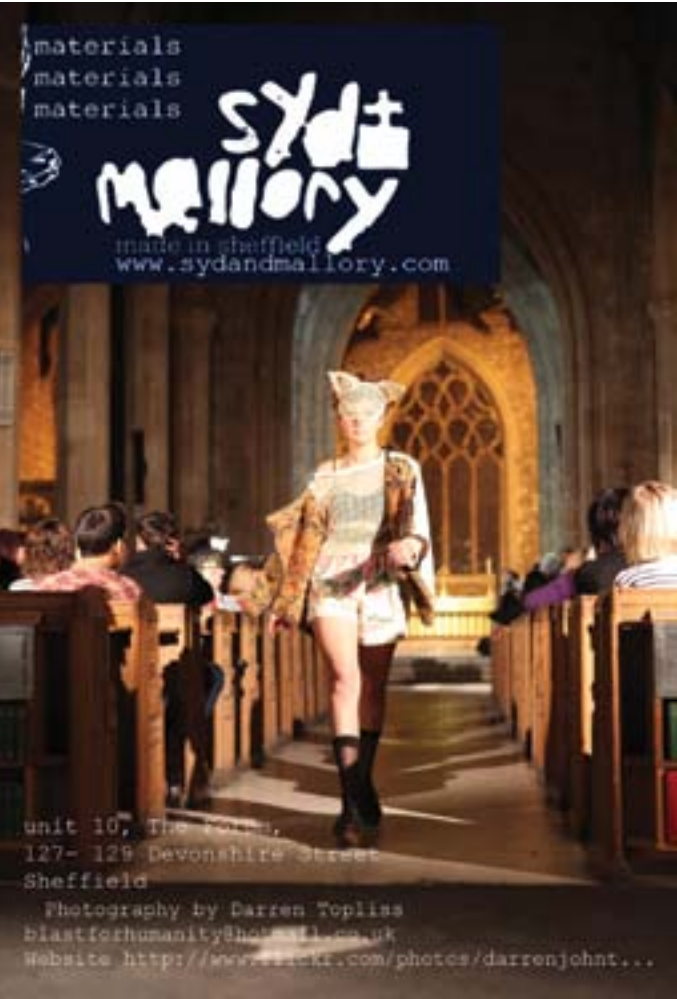
BUY TICKETS ONLINE AT www.corporation.org.uk

BOX OFFICE 0114 276 0262

* DENOTES PRICE INCLUDES CLUB ENTRY TO OVER 18'S
* DENOTES SHOW OPEN TO OVER 14'S

ROCK SOUND NEW MUSIC FIRST





MAGAZINES

PAPERS

PIPES

ZIPPOS

GRINDERS

ASHTRAYS

BONGS

SEEDS

BLUNTS

T-SHIRTS

OPEN 10-6
MON - SAT

11-4
SUNDAYS

GOLDEN HARVEST

0114 249 1311

The Forum Shops, 127-129 Devonshire Street, Sheffield, S3 7SB

design: blameTV

A black and white advertisement for 'Golden Harvest'. The central graphic is a circular emblem featuring a stylized cannabis leaf. The text is arranged around the emblem, listing various products for sale. The bottom of the ad includes the store's name, phone number, and address.





**Organic and local
products fruit
and vegetables
chutneys and spreads
juices and other
tasty morsels**

You can find us at:
268 Sharrow Vale Road,
Hunters Bar, Sheffield, S11 8ZH
0114 267 0133



Now Open!
370-372
Sharrow Vale Road

Sharrow 0114
Vale 268 6427
Hardware

October Offers for 'Now Then' Readers
10% Discount on Earthborn Paints
10% Student Discount

TOOLS PAINTS ELECTRICAL
HOUSEWARES GARDENING
SHEARS SHARPENED KEYS CUT
TIMBER IRONMONGERY
PLUMBING
RECYCLED STUFF
SCREWS & FIXINGS

TWO STEPS

Probably the oldest chip shop in Yorkshire, serving the highest quality since 1895.

OPEN
MON-SAT
11.30-2PM
5PM-10PM
SUNDAY
5PM-9PM



**ALL FOOD
FRESHLY PREPARED**

**TELEPHONE ORDERS
WELCOME
(0114) 2665694**

**249 SHARROWVALE RD
HUNTERS BAR - SHEFFIELD**





CRAWW.

CROWS, CRONES AND CLASS.

INTERVIEW BY JONES.

What have you been up to since we last featured your art in Now Then (Feb 2009)?

Well, I've gone freelance as a designer – a daunting prospect, but one that is starting to show real promise. I'm very glad to have done it, more time to paint and draw is only a good thing. Everything just seems to be leading onto something else, its really rewarding and humbling to see happening.

How do you think your methods have developed since then?

A lot less digital work – not because I don't like it, it just seemed to be holding me back from some of the stuff I wanted to do. Everything I've ever done starts as a doodle regardless of what workflow it ends up going through, its just being more true to the initial idea and building from there.

At the time of the last feature working with paint was a real frustration – I hadn't touched it in years. It's been a really hard learning curve and for a long time I just couldn't get it to do what I wanted, but I'm finally reaching a point where I've got into a groove and I'm getting a feel for a technique and what I can do. I'm a lot more comfortable with it now and I guess I trust it (and myself!) to do the things I want - I'm heavily into what the splat and drip can give me.

Why do you make art?

Pure ego. I'm joking of course, but honestly, I paint for myself. I love getting good feedback and really appreciate when people get what I'm doing, but the approval of others can't be the motivating reason in doing work – its just not honest. I wouldn't change it if no one liked it, its got to come from the heart.

What gets you up in the morning and how do you motivate yourself?

Knowing I can generally stop working and paint whenever I feel like it. Having control over my creative output – design is too often about appeasing the client, with my art I get to engineer, craft and enjoy the things I end up making.

I owe a lot to my lovely lady Penny for keeping me motivated, she was the first person to make me start drawing seriously again and is a constant source of encouragement. Thanks to Emma Hudson of The Old Sweet Shop too, for giving me wall space and much needed advice at the right time!

Has the work you admire changed or do you still dig the same artists?

A few constants in that, James Jean, for instance, still manages to blow me away – his ability as a technician to capture mood, stories and depth is second to none. Herakut - great natural artings - inspires me to paint every time I see their work. Locally, Phlegm - one of the few artists I own the work of - tales and dialogue drip from his work. We are very lucky to have him working in our neck of the woods.

A few others recently, Aaron Horkey - incredible detail and typography, Candice Tripp does some cool stuff and Jeremy Geddes and Ashley Wood keep catching me out with how bloody amazing they are.

Do you think your long career as a designer has affected the way you create pieces?

Not consciously. Obviously I've spent nigh on twenty years designing product everyday, the practice of assembling an image is something that I've done a lot of but my art is about flow, balance and dialogue. There's doubtless some areas where that crosses over with design practice but I don't think about it – its not what my art is about.

We like our music – what are you painting to at the moment?

Deftones, always Deftones. On the rare moment that isn't hitting the spot, a lot of Underworld, Chemical Brothers and Orbital lately. Music is important to the whole creative process, getting into the right flow and getting work done, and couldn't be done without some loud tunes of some kind.

What do you think of the trend of making low-brow art for products like skateboards, t-shirts etc?

Well, it's a good way to get exposure as an artist, as longs as you're working with people who respect your work. I'm not into seeing my work on any old tat, but seeing the work represented well on a product that does it justice is just a natural extension of a piece.

I've just been working with Blik in L.A. producing some huge wall vinyl stickers of my work, they did a sweet job on them, and were incredibly pleasant to work with. I have a show at CAVE gallery in L.A. later in the year and they are helping out with that too so it's definitely a relationship that working well.

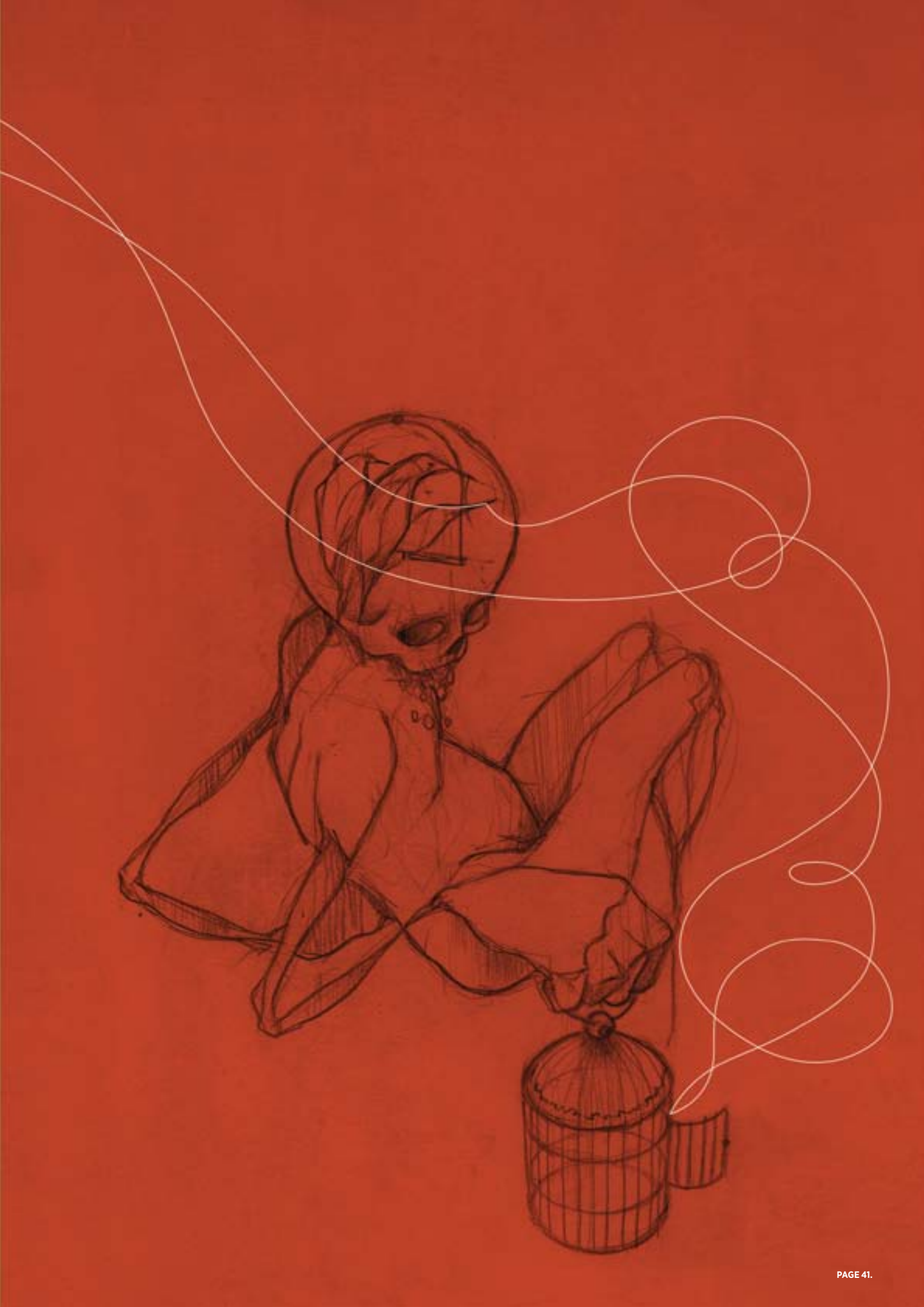
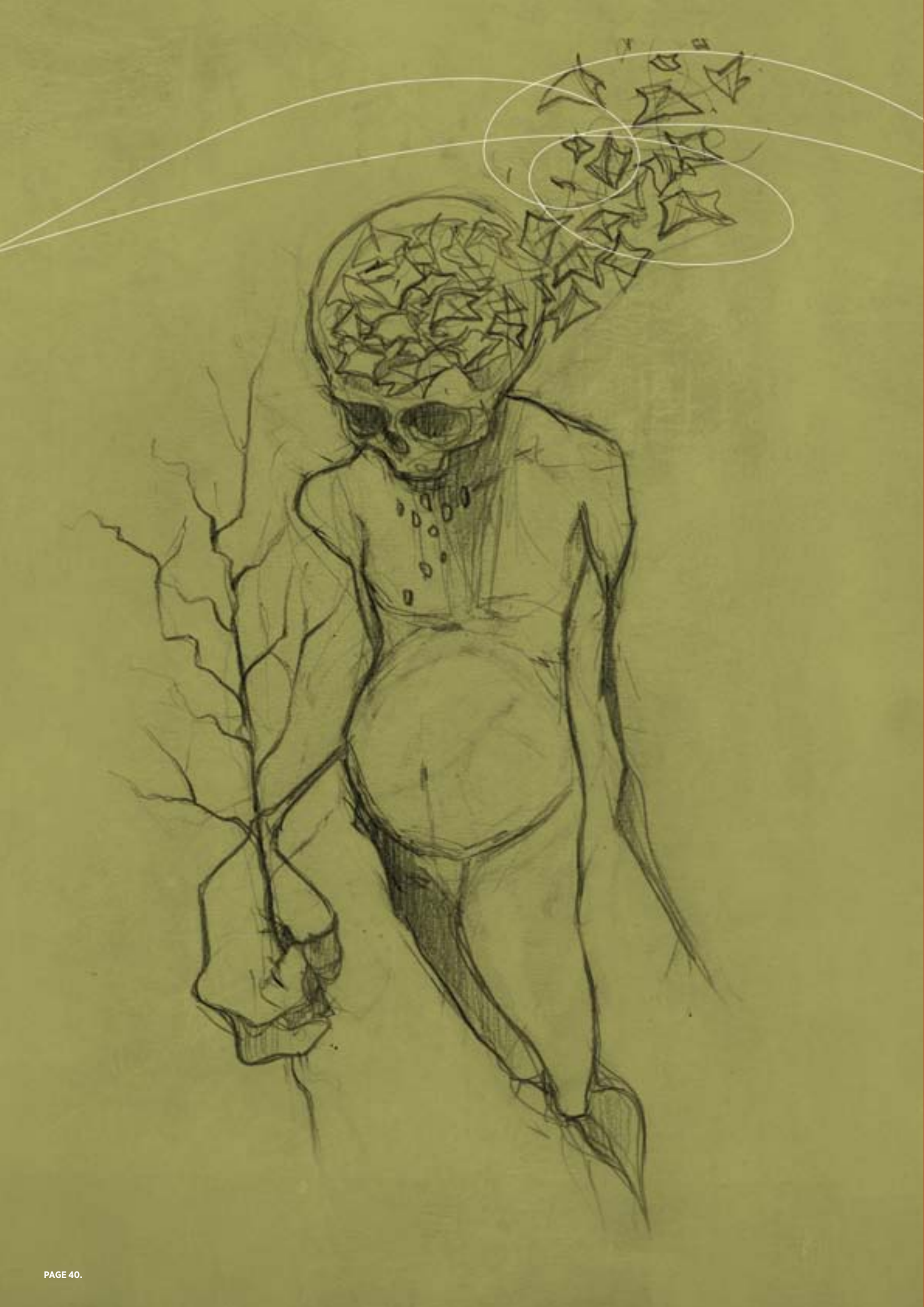
What is the best way for an artist to share their work and get noticed?

No idea mate! The internet is a great tool for finding a global audience for your work, but it's all got to start with the work itself. The more I do and the more I feed it out to different people in different manners then hopefully the more I will see come from it – its all about the graft – if you don't put the work in you won't see any results you like.

What are you up to in the coming months? Any shows or exhibitions coming up?

My first solo show, at Elektrik Sheep in Newcastle – really looking forward to it. Some of the content we've printed for the NowThen feature is going to be featured there – but there's loads more too, the show in LA in December and there are a couple of things already falling into place for next year. I've been busy!

To see more new work check out craww.com – loads of art for sale from giclee prints to originals – the latter strongly recommended.



THE OLD SWEET SHOP
PRESENTS...



"Anger management and other issues"
AN EXHIBITION OF SELECTED WORKS BY
FAMOUS WHEN DEAD

Start Date: **23rd October**
Exhibition Opening: 2pm - 6pm Saturday 23rd October, all welcome

Address: The Old Sweet Shop, 1 Nether Edge Road, Sheffield, S7 1RU.
Tel: 0114 255 8515

WWW.THEOLDSWEETSHOPSHEFFIELD.CO.UK WWW.FWDEAD.CO.UK

FRIDAY'S CUTLER
CAMBRIDGE STREET



100% VINYL
BANGERS + THEN SOME!

MASHED POTATO
9PM-LATE FREE IN 1/2

Thou Art
Custom Tattoo & Piercing Studio



47 Chapel Walk
Sheffield
0114 270 0985

Tattoo Exiles.com

*The Independant Tattoo Forum
for latest blogs, news, events
and uncensored chat.*



mishmash

kitchen café bar

New menu available



Christmas bookings now being taken



15% Student discount



617 ecclesall road - hunters bar - sheffield - s11 8pt

POMONA

LIVE LISTINGS OCTOBER 2010

FRIDAY 1ST: THE KAMEN
DECODE
(FORMERLY FRIENDS OF HEREO)
THE DRUNKEN DADS

SATURDAY 2ND: THE STARLINGS
M.I.M.E
THE HUDARES

FRIDAY 8TH: THE RAZORBAX
THE INSULTS
100 BULLETS

SATURDAY 9TH: HAIL TO THE ESKIMO
AMBIGUOUS PHRASES
THE BLACK & WHITE FLAMES

FRIDAY 15TH: THE KILLING TIMES

SATURDAY 16TH: THE LOST ROCKETS

FRIDAY 22ND: THE GREAT ESCAPE ARTISTS
LUXURY STRANGER
LIKE LIONS

SATURDAY 23RD: AREA
MUM LOCKED IN CASTLE
FLIGHT 815
GRETANOVA

FRIDAY 29TH: OXJAM
RUBERLARIS
STEEL TREES
LATERAL VISION
THE STROOPS
ZAPP BRANNIGAN

SATURDAY 30TH: RIOTBOX
THE OPTIMIST
TBC

CHRISTMAS BOOKINGS NOW BEING TAKEN
NEW MENU SOON TO COME

WWW.POMONA-SHEFFIELD.CO.UK

TEL: 0114 2669712

EMAIL: POMONA@ROCKANDALE.CO.UK

CHOCOLATE LOCK IN

Sneak into Cocoa on a
Fri or Sat night for
a true midnight feast.

Have the lounge or boudoir
all to yourself as you + your
friends devour a selection of
truffles, cakes, + sweets.

'ate + An
XX

www.cocowonderland.co.uk

EKKIE ROAD INDEPENDENTS.

FINGER BUFFETS
DINNER PARTIES
CANAPES
BBQS
PICNICS
WEDDINGS
SPOILT
FOR
CHOICE
CATERING



If you would like us to cook for you, or
have a general enquiry, please get in
touch by telephone: 0114 266 1666 or
email: info@spoiltforchoicecatering.co.uk

Kuji

KUJI SHOP
343 ECCLESALL ROAD
SHEFFIELD
S11 8PF

0114 268 3822

BECKY@KUJISHOP.CO.UK





GENRES.

LABELLING AND CATEGORISATION. **IMOGEN DECORDOVA.**

Music journalism is guilty of using some of the most heinous buzzwords and bullshit jargon imaginable. Essentially a disguised promotional method, the raw material is filtered through a PR spin doctor who confuses and delights with all manner of exotic phrases - compact, neatly packaged and most importantly catchy terms that fit nicely onto a musical selection list of networking sites.

Admittedly I can work myself into a fluster reciting various genres and sub genres. They save me the hard graft of actually having to listen to the music itself. This way I can make all sorts of assumptions about the particular artist. I can imagine what they look like, smell like and sound like without listening to any of their material. No knowledge of where it's been, how it's been processed or any contamination from other stock. Music journalism is a cultural slaughterhouse.

I have beef with the NME. It's no secret and it's nothing new. It has planted what many might consider the kiss of death on many a hyped-up music scene and is the fickle black widow of musical publication. The fact that it even has the ability to make or break a band depending on what adjectives and flamboyant descriptions its awful writers use is quite disheartening. There is a difference between being lumped into a scene, which dictates behaviour and future output, and being neatly categorised and labelled based on the musical style and influence alone, the latter being what music journalism and categorisation should aim to do.

One such controversial musical term that finds particular relevance locally due to Warp's association with the 'scene' is Intelligent Dance Music. This is not meant to represent a sound or style of electronic music, but instead denotes a specific listener and mentality. The term is exclusive, ironically making those who use it sound pretty dumb. To quote the indisputable godfather of 'IDM', Aphex Twin: "I don't use names. I just say that I like something or I don't." And another victim of its onslaught, Kid 606: "I like sounds, but hate what people attach to sounds."

After all, a genre is just a word. It's the importance and associations we attach to that term that define it and lend power to or weaken the work that falls within this category. But if it is just sound or noise, influenced by all manner of things, why does it still need a label? It might be a bit far-fetched to claim the argument is analogous to racial categorisation, but if we don't wish to be defined by the colour of our skin or particular cultural heritage but by our individual activities, why wouldn't an artist feel that way when it comes to their work?

We are obsessed with possessing rules and a blueprint which can gently guide us through almost everything in life. Within music, genre is responsible for this order. Imagine if it didn't exist. We'd live in utter chaos. People might listen to sounds that they actually like rather than forcing themselves to appreciate music they don't enjoy. The other side of the coin is that loaded terms provide listeners with context and reference points, but to what extent is this an aid in judging the music on its own merit? Style, method, recording technique, association, history - how much does this information, which can be compiled in a short title, relate to the actual sounds produced?

Aquarius Records is a brilliant San Francisco-based record store whose webpage is worth a visit. Browsing their site, it's intimidating the amount of subgenres they display. The average 'alternative' music fan won't know whether to soil themselves out of fear or excitement at the vast array of bands and niche tagging. What I particularly like about the Aquarius site is that its categorisation is done on an album-by-album basis, as opposed to band-by-band. Think how much musicians change over time. Sticking certain tags on an artist's entire output is sloppy and misleading, like someone describing you as a giant nappy wearing imbecile who can't hold down rich food and screams in people's faces regularly.

My particular gripe is not with the academic cataloguing of music or basic convenience of a term, but with the smug and pedantic behaviour it breeds. It's to do with the hype and shrewd marketing that is, by and large, a product of modern music.

We see genre as a building block and a stage in musical exploration. I think we often become apathetic and want to be spoon-fed in all areas of our life - what to wear, what to read, what to listen to and what to think. This is exactly what I'm doing right now - spoon-feeding opinion and writing it in a reasonably detached yet mildly aggressive style in order to appear authoritative.

As I have managed to achieve such a style of writing, I've now obtained the right to coin my very own musical category - aquacrunk...damn that's already been taken...shoegaze...shit so has that...the list goes on and on...

LIVE.

GALLOPS. EDEN FESTIVAL.

DIANE CLUCK. IRON AND WINE.

GALLOPS.

6TH SEPTEMBER.
FORUM.

REVIEWER – IAN HINDLEY.

The Forum laid on a free night in early September that drew a number of Sheffield's experimental music fans out of the woodwork. The reason - Gallops, one of the best kept secrets of Britain's small math rock scene. Hailing from Wrexham, North Wales, this band demonstrate that you don't need to live in a major city to keep your finger on the musical pulse. Sounding like a hybrid of Battles, 65daysofstatic and Tool, their sound is both brash and complex on record, and the chance to see them for free in a venue as intimate as the Forum gave us the courage to brave the rain (in a cab).

First up were the support band, local electro-indie outfit Pygmy Globetrotters. Featuring a bass guitar and a bank of synths and electronics, their sound is a strange brand of blues-influenced electro rock. Some of the songs managed to get the crowd moving thanks to catchy hooks, but the abuse of vocoders by the singers rendered their sound a little too like a mangled Kasabian, who aren't themselves a band particularly to my taste. Still, perhaps if they hadn't been delayed and left with only twenty minutes to play things might have been different...

Unfortunately, Gallops also played for less than half an hour, because unlike the previous band they had spare ideas in abundance. Not ones to beat about the bush, they launched into a blistering opener, with layer upon layer of complex guitar and synth loops weaving in between each other over a cascade of drums. As seems to be a trend in math rock, the band used synths, samplers and loop pedals on all the tonal instruments but left the percussion to a man-machine drummer on the ubiquitous Tama kit. Sweatily powering his way through ever-evolving beats and seamlessly jumping through time changes, the guy still managed to regularly get a hand free to wipe his brow and adjust his earplugs. It was one of those occasions which reminds you why you watch music live.

The other members of the band displayed similar levels of virtuosity, though in a less conspicuous way due to the gadgetry involved. I especially enjoyed the fact that they weren't too obsessive about maintaining a clean sound and often threw a filthy amount of distortion into the mix, separating them from a number of their peers. To be honest the only criticism I have is that they owe perhaps a little too much to other acts that have inspired them, but as a friend shrewdly put it: "they are a lot like other bands, but they're all bands I really like."

EDEN FESTIVAL.

3RD – 5TH SEPTEMBER.
RAEHILLS MEADOW, DUMFRIES.

REVIEWER – SARA HILL.

It's easy to get caught up in the romanticism of music festivals; a field of free spirits spreading free love and thinking free thoughts about a world of peace. Normally such sentiment would illicit only a scornful raised eyebrow from me, but in this case I feel justified in leaving the rose-tint firmly in place. Nestled in Raehills Meadow, Dumfries, Eden Festival created a genuinely warm, welcoming atmosphere which it sustained for the duration. The beautiful site was cleverly laid out and each tent was dressed to impress with decor ranging from papier mache chandeliers to fabric trees.

Billed as a family-friendly eco festival, Eden lived up to its aims. The permaculture peeps powered their sound with cycling volunteers and there was not a greasy burger van or corporate sponsor in sight. For the kids there were puppet shows, cabaret acts and pony rides which slowly gave way to the more usual thumping basslines as darkness fell.

Having wandered through the site and allowed the stresses of the real world to yield to the haze, I found myself at Big Tam's Cider Bar listening to my first band of the festival. The Dull Fudds were truly anything but. A high-energy four-piece with some incredible flute work, they managed to cherry pick genres to fabulous effect and left dancing fans calling for more.

Gill Scott-Heron was an act I was really looking forward to and his no-show was temporarily gutting, but any upset was quickly dispelled by Zion Train's incredible performance. The dub dance pioneers have been going for over 15 years now. That wealth of experience shone through and the crowd was in the palm of their turntables. Next up was Highlight Tribe, 'the only 100% live trance band'. They were spectacular - never before have I been so fascinated by drummers and a man with a didgeridoo.

Saturday night belonged to Belleruche, who wowed the audience with their trademark combo of soulful hip-hop blues on the main stage. Kathrin deBoer's vocals effortlessly seduced all before her. Although the Freestylers were headlining, and did indeed draw the largest crowd with hands aloft and feet a-stamping, for me it was Belleruche who had the magic.

Following a relaxed Sunday morning in the Vishnu Lounge chill out tent, it was on to eight-piece 'drum'n'brass' affair the Horn Dog Brass Band, playing a mix of original tracks and covers, including a fabulous TV theme tune medley. Who knew Grange Hill could go down so well? Headlining for the last night was, of course, Roots Manuva. Appearing with members of Bananaklan in a performance described by a fellow reveller as 'a spiritual experience', he spanned old and new tracks with laid-back consummate ease.

Overall, Eden Festival is one to return to year after year. Stand out image from 2010? The five-year old girl in hot pink safety earphones dancing along to Biggles Wartime Band chanting "Gordon is a moron". See you in 2011.

DIANE CLUCK.

15TH SEPTEMBER.
BAR ABBEY.

REVIEWER – SAM WALBY.

Local act Little Robots are first up tonight, creating a homely atmosphere in the already homely downstairs Bar Abbey setting. Blending tight Appalachian vocal harmonies with ukulele strums and delicate rhythms, this Sheffield collective are a loveable bunch with a penchant for blues, bluegrass and folk. Of particular note this evening are 'Brother Fox' and 'Benny Boy', a lover's farewell as her man goes to war.

Wig Smith proves himself an adept kora player seconds after taking the stage in the second support slot, strumming the West African instrument with vigour and skill. His fingerpicking is near-faultless and conjures up traditional Gambian tunes, as well as his own compositions. His voice is also technically stunning, although sometimes feels a little affected and could sometimes do with being reined in a little. I personally enjoyed the instrumental tracks much more.

At first Diane Cluck's guitar playing feels loose and a little haphazard - I suppose that explains the 'anti-folk' label - but on second listen is more about setting the mood for her particularly dark, vocal-centric style. Despite her definite roots in folk, Cluck's voice leads me to draw unlikely comparisons. For example, on 'Hold Together (Let Go If You Will)' (for me the most enthralling song of the performance) she sounds like Maynard James Keenan of Tool, flitting between major and minor with wobbly vibrato and willing abandon. More obvious similarities can be seen with P J Harvey, Jeffrey Lewis and Laura Marling. Pitch-perfect singing can be a drain when it's too straight up, but here it feels like an adventure, like Cluck herself is discovering these songs in front of our eyes and unravelling them on the fly.

Playing with her is drummer Anders Griffen, who brings backing rhythm to the solo pieces with ghostly finesse. Having played with a fair amount of Cluck's New York contemporaries, Griffen's technique is so understated and tailored to her music that sometimes it feels like he isn't playing at all. This is a vast complement in an age of drummers who think loud is best. They cover quite a few from 2003's Oh Vanille / Ova Nil, presumably since it's getting a vinyl release soon. 'Sandy Ree' is another stunner, tricking the ear with its jaunty melody before wailing, swaying words are layered on top.

Praise must go to the Rude Shipyard and Laura of Little Robots for organising this intimate leg of a larger UK tour. Bar Abbey was the perfect venue. More of the same, if you please.

IRON AND WINE.

12TH SEPTEMBER.
HOWARD ASSEMBLY ROOM, LEEDS.

REVIEWER – AARRIAN GOLBY.

I have had a love-hate relationship with Iron and Wine since the first time I heard them in my friend's car. I originally dismissed them as background music but as I fell in love with my friend I fell in love with Iron and Wine. For me, no-one has written such evocative lyrics since Bob Dylan. Each song tells a story, referencing many biblical tales and Sam Beam's voice is heartbreakingly beautiful set to seductive folky rhythms.

I arrived an hour or five early in my excitement thinking that there might be a queue, so I had the privilege of sitting right at the front of the Howard Assembly Room. I couldn't have been any closer unless I sat on the stage. I could shut out everyone behind me and it was as if I was at my own private show. The room seemed to take forever to fill as waited in nervous anticipation for the night to begin.

John Smith set the tone perfectly with some dark, melancholic songs and by the time Sam Beam picked up his guitar and began to sing a reverent silence had fallen over the smartly dressed audience. Beam seemed bemused by the incredibly docile crowd and commented on the church-like atmosphere of the room.

As he sang such favourites as 'Upward Over the Mountain', 'Sodom South Georgia' and 'Naked as We Came', the sound of Beam tapping his foot on the floor reverberated around the room. I wanted to sing along and occasionally heard people around me whispering a few lyrics but it seemed inappropriate. It was a time for nostalgic reflection and each person there stood waiting for the line that would reduce them to tears.

Beam played a couple of new songs and despite forgotten lyrics and humorous attempts to strike up conversation with an overawed audience during painstakingly long guitar strap changes, they went down well and I shall be first in the queue to buy new album Kiss Each Other Clean in early 2011.

For anyone who was there, the night can be summed up in two words – "tremendous beard". I didn't want the gig or the relationship with my friend to end but, in the words of Sam Beam, "the trapeze act was wonderful but never meant to last".



AEROPLANE.

WE CAN'T FLY.
ESKIMO RECORDINGS.

REVIEWER - JACK SCOURFIELD.



Common aviation policy requires that any pilot making commercial flights across the globe must be accompanied by a co-pilot. The co-pilot is the pilot's right-hand man, beside him at all times to ensure that everything goes smoothly, ensuring that the aeroplane is successfully guided in the right direction. It's rare - very rare - that on a flight to Berlin the co-pilot decides that he'd rather take the aeroplane to Manila instead, and as a result is sent hurtling out of the aircraft as the pilot slips his finger onto the 'eject' button. However, all that's needed is a simple bit of capitalisation and this scenario becomes much more of a reality.

Aeroplane - with a capital 'A' - were once a duo of magnificent men in their flying machine, looping the loop, and then using said loop for one of their many highly-rated remixes for the likes of Friendly Fires and Sebastien Tellier. Just a matter of months ago, the Belgians seemed to be cruising comfortably at 30,000 feet. Along with their impressive collection of remixes, their original production 'Caramellas' was listed in Resident Advisor's Top 100 tracks of the decade and in April they were given the privilege of recording Radio 1's 500th Essential Mix. But in June, Aeroplane decided to 'do an Oceanic Flight 815' and split in two mid-air, with remaining member Vito De Luca citing a difference in musical vision with previous co-pilot Stephen Fasano. And there are clear discrepancies in the musical vision over the course of their debut album, **We Can't Fly**.

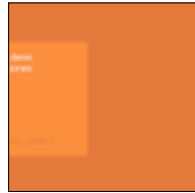
The record kicks off with 'Mountains of Moscow', a dreamy, synth-oozing creation that is familiarly Aeroplane. The following 'We Can't Fly', the album's titular track and lead single, is an excellent song and seems a sure-fire indicator that this will be an album of glorious Italo-pop-disco, continuing in the vein of the group's previous releases. However, on more than one occasion whilst listening to the record it seemed like my music library had got bored of this sleek dreaminess and abruptly shunted me on to a different artist. 'Superstar', the third track and an odd 70s prog rock creation, sits uncomfortably between 'We Can't Fly' and 'London Bridge', another slice of sultry Italo splendour. Other oddities include 'I Don't Feel', which conjures up a feel of 80s excess and over-indulgence - so too, for that matter, do 'The Point of No Return' and 'Good Riddance', an out-of-the-blue burst of misjudged country music which veers the album in a very confusing direction.

Around these peculiar scattered outbursts of dubious musical tics lies a fair amount of what made Aeroplane their name. The RA-approved 'Caramellas' appears towards the end of the album, and along with 'My Enemy' provides a welcome return to the dreamlike disco that graces so much of Aeroplane's earlier work and remixes. If the patchwork feel of the record is due to the musical differences that eventually unravelled their partnership, it can only be hoped that De Luca, as the sole remaining member, can steer his craft away from a path of clouded uncertainty and back on the soaring, sun-soaked course that his Aeroplane had seemed sure to follow.

DENIS JONES.

RED + YELLOW =.
HUMBLE SOUL.

REVIEWER - BEN DOREY.



Manchester-based loop pedal virtuoso Denis Jones releases his second album this month, following on from his hit and miss 2008 LP **Humdrum Virtue**. I say hit and miss because after listening back to his previous release before writing this review it became apparent that I needed to temper my initial enthusiasm for Jones' music - sparked predominantly by his electrifying live performances - with a less emotive response. Though a great deal of his early material astonished in a live setting, on record a number of the tracks come across as directionless, the building of multiple parts sometimes covering up a lack of compositional backbone. The raw talent was there to see but it hadn't quite come together, with the exception of final track 'Beginnings'.

Thankfully this new record demonstrates the man's skills as a songwriter far more admirably. Though a large part of the record still has Jones' loop pedal guitar style written all over it, he hasn't shied away from developing songs beyond their live realisations with the addition of extra instrumental parts, bringing a richer, less sparse feel to the album versions. The new record features a larger electronic element as well. While at points on Humdrum Virtue the union of acoustic and electronic felt awkward, here they interweave hypnotically, the repetitive rhythmic patterns mimicking the religious music of the Indian subcontinent whilst Jones' ululating vocal harmonies float over the top like reprocessed Gregorian chants. On this album, the part-bluesman, part Thom Yorke, part technohead aesthetic that Jones has been aiming for finally comes together.

Opener 'Clap Hands' demonstrates these traits perfectly - shuffling reprocessed beats, part acousmatic, part electronic, slowly build in layers of complexity as Jones wails with developing intensity before a key change, the introduction of a piano and some moody horns bring out the warmth that was often lacking from such moments on the previous record. The second track 'Elvis' is a less blatantly electronic affair, featuring a bluesy guitar part and some standardly nonsensical Denis Jones lyrics. Again intelligent additional instrumental parts bring an added depth, this time in the form of a fuzzy Rhodes line.

It's in the central two tracks, 'Rage' and 'New Note', that Jones most effectively demonstrates his maturing compositional abilities. The former combines the sounds of progressive dubstep with harrowing, wailing vocal harmonies to create a haunting succession of musical swells which end abruptly as if to go on any further would somehow break the song. The latter uses an incredibly realised piece of jazz drumming to accompany Jones' usual guitar and electronic-based rhythms before a scary affected voice chants a deep and unhuman vocal line, disconcertingly moving through a set of unusual minor to major key changes.

There are still points on this record where the music seems a little directionless, but they are few and far between. Older tracks are given a new lease of life and new material shows a growing songwriting maturity. Overall, **Red + Yellow =** is an excellent display of Denis Jones' development from a scintillating live performer to an accomplished recording artist.

You can listen to the whole of Red + Yellow = at denisjones.com.

TRELLION & SNIFF.

DIE SQUIRREL DIE.
BAD TASTE RECORDS.

REVIEWER - SAM WALBY.



Trellion made appearances on Darkstorm's **Gateway Shuffle**, one of the best local hip hop albums I've heard in ages and free to download from the Bad Taste website. **Die Squirrel Die** is a follow up to **Fuck Da Squirrel**, an EP made in a single day by Trellion and K-Verse (aka Sniff) with beats from local producers. They took a bit longer on this one and it shows.

In fitting with Bad Taste and its no nonsense approach, this 12-track album doesn't take itself too seriously, instead opting for comedy and crude rhymes about sex, drugs and squirrels. It doesn't claim to be deep or profound and there's never any doubt this is all just an unhealthy bit of fun. Stop reading now if you believe hip hop has to be about politics, race or class.

Opener 'Die Squirrel Die' is a hazy beat featuring Trellion's signature laid-back, blunted rapping, supported by Sniff and spaced out production from Miggy Manacles. It's so simple but works a treat, a shuffled rhythm underpinning eerie piano lines. 'What It Is...' is closer to 'traditional' hip hop, with a straight-up infectious groove by Marshall Artist and a comic group refrain of "Fuck the Squirrel".

Strong guest appearances come from TK-1 on 'Satellites' (prod. Darkstorm), a mysterious off-key number, and Figment on 'Allen Street Hookers' (prod. Marshall Artist), definitely the most offensive thing on the album but also pretty funny in a twisted kind of way.

Others productions by Trellion and Sniff themselves stand out less but are still decent enough. 'Meh' is kind of a non-beat, using atmospherics rather than melody, while 'Parker Place Part 2' sounds like a long lost Clutchy Hopkins beat. 'Foul Play' (prod. Reklews) sports the best bassline on the album.

Proudly DIY, proudly northern and proudly not giving a shit, this album isn't a must-have and you shouldn't expect too much from it, but it is an entertaining listen and features some strong rhymes and a couple of stand-out beats. Check the Bad Taste Records site for a free download of **The Judas Clock**, another decent one from Trellion worth your while.

myspace.com/kingtrellion



TEEBS.

ARDOUR.
BRAINFEEDEER.

REVIEWER - JACK OPUS.



Teebs' debut album **Ardour** (feelings of great intensity and warmth) does a pretty good job of living up to the definition of its title. Released later this month on Flying Lotus' Brainfeeder imprint, 23-year-old Mtendere Mandowa has created a stunning album and in the journey of doing so found the perfect place for it. Originally based on the East Coast, Teebs relocated to the West side of the US and as a result made links with the Low End Theory events run by Daddy Kev and LA beat connoisseurs Samiyam and Flying Lotus. Seemingly most important in this young artist's creative drive, though, is the link made with My Hollow Drum, a collective of DJs/producers/artists who (in the man's own words) "wanted to start something to push each other to keep creating", and are often cited in interviews as a constant and ever-progressing inspiration to him.

Having listened to **Ardour** eight or nine times, I have come to realise that what I like most about it is the natural feel of the noises used to build the texture of its melodies and soundscapes. The fact that certain parts make you look out of your window as if something has just passed only helps the listener connect with the music, as it does feel very involved emotionally and sonically with the world we live in.

Some have suggested that the style of his beats is too similar to label-owner Flying Lotus to warrant individual merit. Although I agree that there are definite familiarities, and it is hard to say this without discrediting Teebs' own artistic individuality, I see this as a compliment to a man who has had the most influence on hip hop internationally since J Dilla. I also feel that in musical movements - especially when the artists are so directly involved with each other's lives (Samiyam and Teebs shared a flat two doors down from FlyLo) - that the first artist out of the blocks is the one that gains the most credit. However, the energy created when like-minded individuals meet often means ideas and styles are created as a group and can evolve from their 'species'.

Ardour is a record I will come back to time and time and again due to its strength and character. Often I find music in this style to be too involved with vastly complicated production techniques, which as a result cause the overall output to suffer. Teebs has created a piece that does utilise modern studio techniques, but he has also managed to maintain that 'moment in time' feel. Plenty more from this man to come, thankfully.



SOLAR BEARS.

A CHAT WITH THE PLANET MU DUO.

INTERVIEW BY SAM WALBY.

Despite being signed to the much-respected Planet Mu Records, home to acts like Venetian Snares and Luke Vibert, Solar Bears display a different kind of aesthetic to their bass-heavy peers. Taking up residency in the space where hazy Boards of Canada-esque synths meet rolling post-rock, hip hop and disco, the Dublin duo are hard to pin down. Just when you think you have them nailed, another influence pops into your head, be it from the world of music or film. They have just released their debut album *She Was Coloured In*, and I spoke to John Kowalski about the making of the record and how the pair developed as musicians.

What musical acts brought you two together initially and how did Solar Bears develop in the early stages? Am I right in thinking you have not been together long?

Mogwai and Broadcast were two acts we shared a love for and still do. I think their experimentation, consistency and longevity mutually impressed us. At the moment we are really into Letherette, Twin Sister, Young Montana and Star Slinger. We developed on our own with no concept or conscious thought. We have been together for about a year and a half now.

How do you approach composition and recording? Are the electronic elements created with hardware?

Composition and recording come hand in hand for us. We had a small set up which we tried to make the most of. Most of the electronic elements are derived from synths and keyboards. They were created with hardware, others from samples. The degraded/aged sound of tape is pivotal to what we have done so far.

How did you achieve that tape sound?

We were working off an old Mac and a very old version of a popular recording program. Luckily there were devices at our disposal, like a Panasonic NV-FS200 VHS recorder, a National Panasonic tape recorder, a My First Sony cassette recorder, a Tiger Electronics Talkboy cassette recorder and an Arcam Delta 100 tape machine. Both of us are into tape and associated sound qualities.

Planet Mu is a great label but *She Was Coloured In* is quite dramatically different to most of their releases. Were you surprised when they approached you and how has the relationship developed so far? Are you fans of other acts on the label?

I had studied them before sending our music over. There were other people interested but we felt most comfortable with them based on their track record and reputation. Any relationship takes time to formulate properly. We get on well and they appreciate what we do and vice versa. They back us and give good advice when it is needed, so there is a symbiosis and I have found it easy going and professional from the start. The act I am most into personally is Tropics. Luke Vibert is someone I admire a lot too.

Do you consider yourself part of a 'scene' in Ireland, or could you have easily created the same album anywhere else in the world? Do you draw inspiration from your surroundings much?

Other artists and music blogs have offered a really good network. I think the record is the sum total of us as individuals, all the things we see and hear, our environment, our conditioning and our perspective, so our physical surroundings certainly played a role.

Are you performing the album live yet or is this still a work in progress? How do you intend to approach it?

That is what we are slowly working on currently. Resources are a factor. We would love to have live projections.

Would you consider forming a Solar Bears band for tours?

We have already been offered dates by venues and agencies from different countries. That is our main priority and focus. It can be difficult to find a middle ground for the guitar tracks and the more electronic numbers.

Do you have any more concrete ideas about how visuals could be incorporated into your set?

I am really into visual artists such as Julian House, Richard Fearless, Lazy Eye, Jack Bond and Kenneth Anger. It would be a dream to work with them, but finance (or a lack of it) limits what can be implemented at this stage. Hopefully in the future we might be fortunate enough to collaborate with one of them.

What other plans do you have for the near future?

Take a breather, take stock, get into more films and albums. Travel and rest are high up on the list. We want to get into new techniques and progress as a band.

Apparently you are working on a split with FUR. Can you tell us any more about that and when it might see the light of day?

When we tried to find the balance between our projects it did not work out, but the remixes we did for him are online. He is a really good guy and got me into a flick called *Russian Ark* by Alexander Sokurov, which blew me away. His original version of 'Friends' (which we remixed) is one of the best things I have ever heard. There are people we would love to work with, like Broadcast, Bibio, Letherette, Young Montana and Star Slinger - all great producers in their own right.

I did an interview with Ben Frost recently and he is planning to rescore *Solaris*. If you could pick one film to rescore, what would it be and how would you do it?

Scoring a film is very personal and exact. *Solaris* would be a good one. The films I have in mind like *Blade Runner*, *Pi* and *Lost In Translation* have all been done so well. It would be unusual to re-interpret. *Apocalypse Now* is probably one we would like to do. There would be electronics, symphonic sequencing and strings plus popular music dropped in.

Do you think the internet has had a positive or negative effect on music?

It has made people more motivated to try but sometimes the standard can be below par. There are many studios and engineers out of work as a result. I discover new music all the time but downloading is crippling acts that are just starting out.

Do you have any advice for young musicians trying to make their mark?

Be the opposite of what is expected or fashionable. Always search for novel inspiration.

live

plug

FRI 1ST OCT
KANO
GHETTS

SAT 2ND OCT / PLUG SOUNDCLASH PRESENTS...
THE LINES
WHITE CIRCUS FEVER + THE WYNELLS + THE CULPRITS

SAT 2ND OCT / DOORS 10.30PM / SHUFFLE PRESENTS...
CRYSTAL FIGHTERS

SUN 3RD OCT
PHILADELPHIA GRAND JURY
STEEL TREES + TROPHY WIVES

MON 4TH OCT / PLUG LIVE PRESENTS AT THE FORUM
YOUNG REBEL SET
BANG BANG ROMEO

WED 6TH OCT / PLUG LIVE PRESENTS AT THE FORUM
BEAR DRIVER

THUR 7TH OCT
EVERYTHING EVERYTHING
MAMMAL CLUB

FRI 8TH OCT
JUNIP FEAT JOSE GONZALEZ

SAT 9TH OCT
VILLAGERS
CATE LE BON

MON 11TH OCT / PLUG LIVE PRESENTS AT THE FORUM
TEETH

WED 13TH OCT / PLUG LIVE PRESENTS AT THE FORUM
BENJAMIN FRANCIS LEFTWICH

THUR 14TH OCT
DETROIT SOCIAL CLUB
SOUND OF GUNS

FRI 15TH OCT
LEE 'SCRATCH' PERRY

SAT 16TH OCT
DINOSAUR PILE UP

SAT 16TH OCT / DOORS 10.30PM / SHUFFLE PRESENTS..
FENECH SOLER

Tickets
Plug Box Office,
1 Rockingham Gate,
Sheffield, S1 4JD
0114 2413040
and Record Collector

MON 18TH OCT / PLUG LIVE PRESENTS AT THE FORUM
DUTCH UNCLES

WED 20TH OCT / PLUG LIVE PRESENTS AT THE FORUM
N'FA (NO FIXED ABODE)

FRI 22ND OCT
PLAYGROUND MAFIA
SEARCHING 4 EVIDENCE + MJAY + WEIMAR

SAT 23RD OCT
JON WINDLE (EX LITTLE MAN TATE)

SUN 24TH OCT
TINIE TEMPAAH
CHIDDY BANG

MON 25TH OCT / PLUG LIVE PRESENTS AT THE FORUM
HUMAN LIFE

MON 25TH OCT / SMALL IDEAS PRESENTS...
MELT BANANA

WED 27TH OCT
DAN LE SAC VS SCROOBIUS PIP
KID A + MISTYS BIG ADVENTURE

WED 27TH OCT / PLUG LIVE PRESENTS AT THE FORUM
PULL IN EMERGENCY

SAT 30TH OCT
DARWIN DEEZ
NAIVE NEW BEATERS

FRI 5TH NOV
LITTLE COMETS
BLACK FLOWERS + PLUG FACTORY

WED 10TH NOV
WILEY
JME (BOY BETTER KNOW) + A- LIST + FUGATIVE

THUR 11TH NOV
CHROMEO
MIDNIGHT JUGGERNAUTS

SAT 4TH DEC
FRANK TURNER

SAT 11TH DEC
COMSAT ANGELS

www.the-plug.com

HARLEY LIVE

THE HARLEY, 334 GLOSSOP ROAD, SHEFFIELD
GENERAL ENQUIRIES/BOX OFFICE: 0114 275 2288

WEDNESDAY 6TH OCTOBER
GRASS WIDOW
£4 ADVANCE

FRIDAY 8TH OCTOBER
SILENT FILM PROJECT
£4 ADVANCE

THURSDAY 14TH OCTOBER
YUCK
£5 ADVANCE

MONDAY 18TH OCTOBER
STEVE MASON
£9 ADVANCE

WEDNESDAY 20TH OCTOBER
EGYPTIAN HIP-HOP
£5 ADVANCE

MONDAY 25TH OCTOBER
MIMAS
£5 ADVANCE

WEDNESDAY 27TH OCTOBER
MEURSAULT
£5 ADVANCE

SUNDAY 7TH NOVEMBER
WILD NOTHING
£7.50 ADVANCE

MONDAY 8TH NOVEMBER
VERONICA FALLS
£5.50 ADVANCE

THURSDAY 11TH NOVEMBER
ABE VIGODA
£6 ADVANCE

SUNDAY 21ST NOVEMBER
MARNIE STERN
£7.50 ADVANCE

WEDNESDAY 24TH NOVEMBER
TITUS ANDRONICUS
£7.50 ADVANCE

THURSDAY 9TH DECEMBER
DAMO SUZUKI
£6.50



ADVANCE TICKETS FROM WEGOTTICKETS.COM,
SEETICKETS.COM AND THE HARLEY BOX OFFICE.



THEATRE.

LET ME BE CRUEL, NOT UNNATURAL;
I WILL SPEAK DAGGERS TO HER, BUT USE NONE.

HAMLET.
21ST SEPTEMBER.
CRUCIBLE THEATRE.

REVIEWER – JAMES LOCK.

Whilst we at Now Then make no claim to be experts in renditions of the Shakespearean classics, we were fortunate enough to see a preview of Hamlet at the Crucible last month and found ourselves spell bound.

For those of you unfamiliar with the central plot line, Hamlet tells the tale of a young prince's fall into paranoia upon the meeting of his murdered father's ghost. He goes on to discover his mother and stepfather are responsible and so the tale twists and turns with Shakespeare's usual intense focus on human extremes and Freudian intrigue. The psychology of the tormented prince is the focus of huge reams of literature and has naturally led to the character being portrayed on stage in a range of different styles and tones. Tonight, with Jon Simms as Hamlet, we saw a passionate lead performance wheel between poignant neurosis and an often humbling dark cynicism which left the audience enthralled and nervously amused.

A noticeable aspect of the performance this evening was the fluidity and grace with which the actors positioned and moved themselves around each other on stage, forcing the pace and pitch of the play into a continuously choreographed motion which never left the eye neglected for a point of interest, or the mind not on the look-out for some new positioning or plot development.

It's worth mentioning that the Crucible itself looked stunning tonight. The stage was cleverly set on two levels with a balcony (tick box!), giving the exchange of dialogue between characters an extra dimension. Furthermore, the clever use of colour spot lighting and smoke machines combined well with emotive piano chords between scenes. Reminiscent of Chaz Knapp or Olafur Arnalds, the music cemented the atmosphere of the show, allowing the mind to make the necessary leaps of imagination as the plot moved forward.

With the quality of production available at Sheffield Theatres and the range of modern playwrights creating new works for the stage, theatre is fast becoming a popular evening out for Sheffielders of all ages. The value for money you get seeing properly trained actors performing to an audience of hundreds without the benefit of modern editing techniques is of incomparably greater worth than a trip down to the local Odeon for a 3D film.

The contentment realised upon being allowed to "take your pint of real ale in, sir" is also not to be underestimated.

Recommended this month:
Sean Lock - 8th and 9th October @ the Lyceum.
What I Heard About the World - 13th to 30th October @ the Studio Theatre
Enron - 26th to 30th October @ the Lyceum.



FILMREEL.

THE SLOW DEMISE OF THE REGIONAL.

In my filmmaking practice, I always have a lot more questions than I have answers - something I regard as a positive trait. This is not to say that I don't actively seek solutions, but my return to these pages (after a hiatus from contributing to Now Then) is riddled with uncertainties when it comes to my subject of choice.

On Monday 26th July, the confirmation of culture secretary Jeremy Hunt's plans to abolish the UK Film Council hit those directly or indirectly involved like a sledgehammer. The ramifications of the outrage that ensued have been varied and exposed all sorts of truths and agendas, which had very little to do with how this affects those on the creative frontline. Its roots are without question firmed in a political/cultural identity which presents itself as one thing but is in fact fossilised as something else. In other words, this is not so much about (or a direct result of) the current economic climate. We are talking about a long-brewing, inescapable delusion which informs how this culture perceives and projects itself. The façade of the recent decade or so - which carried diluted tones of Socialism with a pinch of Liberal values - only served to cement such delusion.

Where I come from, the main governmental funding body for Cinema is routinely kicked about, always the first to suffer cuts and regularly abolished in one way or another. Needless to say, we don't have a Film Industry. What my country definitely shares with this one is an ingrained historical pre-disposition for austerity and control of its people, an underlying strictness which manifests itself only on occasion these days, but of which there are constant reminders.

Back to the specific case of the soon-to-become-extinct UK Film Council, we are talking about an institution which was formed as a means to centralise resources. To begin with it promised to abide by a credo of investing in national talent and nurturing the future of British Film from within - allocating funds and schemes to hand-picked regions of the country - but soon it chose to present itself as the main funding resource to support an industry which could compete with the US in scale and so-called quality. Based on box-office failures, it has attempted several more times to revamp itself in its claims of what it stands for. But my point is that the aforementioned ambition was not just mirrored on Film4's uneven trajectory as a self-proclaimed beacon for large-scale British film productions, but also had its symptomatic localised impact across the country.

Regional film funding bodies have had a fraught and often short-lived existence, but theirs has also been an uninspired one which I daresay was mostly rotten from within to begin with. Decisions higher up have had a crucial influence further down the food chain. No one can deny that. Yet the vast majority of such institutions have been plagued with misjudgement in every sense. They have often been run by individuals who have only a peripheral connection to film and who approached it as any other business. Good admin skills do not equip a former writer of soaps with the necessary wider perspective to recognise raw talent or plain cinematic vision.

Repetition of commercially successful formulas can only lead to an embarrassing debacle of services. The examples go on and on and Sheffield has been quite the paradigm for fiascos in services of such kind, all made defunct by the decisions and actions of individuals whose lack of self-awareness even leads them to, once the dust has settled, self-entitle themselves as filmmakers.

By now, no one can contest that Film attracts the worst kinds of individuals. Even a small regional business which is supposed to very indirectly have anything to do with filmmaking found the inspiration to run a scheme with TV professionals and lure independent filmmakers into it. What was presented and handled as being based on merit

alone, soon turned into a completely shameful and unlawful extortion of payment - over a year after the fact.

This outrageous case highlights not just the vulnerability of independent filmmakers who still want to believe that there is a way into a corroded system, but also how tainted the term 'merit' has become. Subjective as it might be, merit has always been crucial in any artist's progress from the moment they rely on someone else to help them onto the next stage. Not many depend on it though, since 'networking' seems to do the job for most. Film has become a barren land in which the honest aspirations of countless hopefuls are left behind and only very few of the same genuine breed continue regardless.

What is left for those losing hope or will or conviction? Is the axing of the Film Council going to make it harder? Absolutely guaranteed that it will. But my answer to all that is plain and simple: buy, borrow or rent digital equipment and put together an achievable project which you will care about so much that you will fight endlessly for it to be known, seen and appreciated for how it came into fruition - and for how it stands proud in its completed form.

JOÃO PAULO SIMÕES IS A PORTUGUESE FILMMAKER LIVING AND WORKING INDEPENDENTLY IN SHEFFIELD. HIS WORKS INCLUDE ANTLERS OF REASON AND AN ARRAY OF MUSIC VIDEOS AND DOCUMENTARIES.

CAPTURAFILMES.BLOGSPOT.COM



OPEN DAY

Saturday 23rd October 10am - 4pm

57-59 Club Garden Road, Sheffield S11 8BU

Regather is a new trading co-operative for Sheffield. Come along and find out what we do, why we do it and how to get involved:

- Sell your products or services
- Make your projects happen
- Buy from local suppliers
- Work with the co-operative

- Trading locally made products and services
- Delivering projects that benefit local communities and neighbourhoods
- Serving customers from a local shop, a mobile van, a trike and a website
- Organising opportunities for local volunteers, students and community organisations
- Creating work for local people, sole traders and trading organisations
- Offering membership with benefits of mutual trading, share dividends and voting rights
- Promoting the values of fairness, co-operation and common wealth

Thur 10am - 8pm
Fri 10am - 6pm
Sat 10am - 1pm



www.regather.net
getwork@regather.net
0114 273 1258



Regather Co-operative Limited. Registered Society IP030949

Oxjam Sheffield

Local Music, Global Impact



Listings of events, tickets and more information, visit us at:

www.oxjamssheffield.co.uk

EBB-TONE Recording Studio and PA Hire

ka business services

T. 01709 523085
M. 07967 324044

www.kabusinessservices.co.uk
E. info@kabusinessservices.co.uk

A. 2 Scovell Avenue, Upper Haugh, Rotherham S62 7DY

Payroll vat returns bookkeeping
accounting self assessment
business start up

We don't promise, what we can't deliver.

10% off with this advert.

broomhill mooch.

gorgeous gifts | lovely things | fab cards

- Elephant Beanbags
- Bomb Cosmetics & Bath bombs
- T² Magnetic Boards
- Lampe Berger
- Danon Jewellery
- Powder Scarves & Bags
- Burts Bees
- Sugar Baby Watches
- Jelly Belly Beans & Candles
- Scottish Fine Soaps
- I love Sheffield Bags
- Kimidoll Keyrings
- Fanny & Claude's Fabulous Concoctions
- Nice Girl Really Jewellery

...and mooch, mooch more!



199 whittam road | broomhill

0114 2662255

Welcome... to all that is Cuba deep in the heart of Sheffield!

Sample our authentic Cuban surroundings, unique Cuban ambience & welcoming Latino vibe. Mix this together with our delicious Spanish/South American cuisine and the best in Latin music - all the right ingredients for a quality evening.

Tel: 0114 276 0475



Every night... is music night @ Cubana!



Mondays - Kizomba!

It's the latest & sexiest Latin dance craze. Learn it with Antonnio and Samantha, Cubana's resident teachers. Beginners lessons from 7.30 - 8.30, improvers from 8.45 - 9.45pm. £4 per class or £6 for both classes. UK's no.1 Kizomba DJ... Antonnio AKA SABROSA plays from 9 till midnight.

Tuesdays - Lively Latin Rhythms

Resident 5 piece Latin outfit Son Para Todos bring with them the exotic Cuban rhythms - Rumba, Son and Salsa.

Wednesdays - Flamenco Passion

Spanish Flamenco with Andrew Clegg, captures the soul and passion of the Andalusian gypsies - a fusion of evocative melodies and invigorating rhythms.

Thursdays - Jazz, Blues, Swing & Soul

Classic & Nu Yorican Jazz, Blues Swing & Soul - an array of fantastic musicians entertain you every Thursday including the likes of Nicola Farnon, Eloise Short, Simon Peat & Rosie Brown.

Fridays - 'Viva Salsa'

DJ from 10pm - 1.00am Free Entry

Sheffield's original Latino Club night... Latin music, Salsa, Samba, Mambo and Bachata. Special guest DJ's EVERY WEEK...

Saturdays - 'Brasilica'

DJ from 10pm - 1.00am Free Entry

A fusion of Funky Brazilian and Afro Cuban Rhythms with Chris Welch (Adelante) and DJ Anita (Barrio Latino).



www.cubana tapas bar.co.uk



REGATHER.

57-59 CLUB GARDEN ROAD.
REGATHER.NET

Search 'Regather' online and for once you'll be on the money with the first hit. Regather is a co-operative based on Club Garden Road in Sheffield which in its structural equality and accompanying social ethic might well provide a working model for our local economies in the not-too-distant future.

We are all familiar with the current trend of neoliberal privatisation across our society. The state surrenders to the pressures of an eager private sector in exchange for a service supposedly guaranteed in quality by the market forces of supply and demand. We are all aware of what a complete line of shit that is in terms of state outsourcing and how it ignores any need for compulsory social responsibility, how ultimately it only benefits those who own enough capital to be on the supply end of that rather one-sided equation. Phew. With the recent financial cuts and the further privatisation of essential services, this process of continual scaling back needs confronting and a practical alternative to privatisation must be devised.

Speaking to Gareth Roberts from Regather, he has another phrase for this societal outsourcing, which in part inspired the Regather movement. He articulately calls it "Privatisation by failure" - the idea that the state is deemed incapable of fulfilling services and so with no other possible option and a heavy heart, the Government calls in a huge and distant multi-national corporation like Capita to do the job well. After all, the train networks, the banks and corporate schooling work fine, right?

Enter Regather, which was set up as a cooperative earlier this year and aims to mutualise a portion of the local economy by enabling people to pool their skills, trade co-operatively and meet the basic needs of their own communities. Be this the need for a plumber, a van driver, a tutor or even some locally grown veg, Regather is defined by the skills that you can bring to it. Because it's a co-operative you can become a member and a shareholder, but unlike a corporate, whatever your shareholding a 'one member, one vote' principle applies, so everyone has an equal say in how the co-operative is run. Nice.

By the end of this month you'll be able to purchase services from Regather. They open their doors on Saturday 23rd October and all are welcome to pop in and learn a bit more about what they do, why they do it and how you can get involved. Visit the website and check it all out.

FROOLY.

0114 3072342.
FROOLY.COM

Hopefully by now you all know the idea. Frooly.com is an online marketplace that you can only sell through if you are an independent. Sound familiar? As with the pages of Now Then, a jaunt through their site will reveal no chains or corporations, only the tasty treats and beautiful bits of Sheffield's independent businesses. It's a stunning range too, from organic food hampers to handmade jewellery, golfing gifts and even a magician for hire.

Their support for customers doesn't end at exclusivity either. Frooly offers free workshops to help businesses get the most out of the internet and social media as a whole - not just their Frooly pages, but Twitter, Facebook et al. Combined with money-back guarantees and top notch transaction security, the Frooly service is one huge packet of help for very little of that hard earned cash. The Froolies (or Gemma and Michael, as they're also known) are driven by a genuine passion to help local businesses and we believe they are doing just that.

For shoppers, Frooly is the easiest way to stick to those local principles. You can even order your search results by locality so you know you're as close to home as possible. With all this you may be wondering: can it get any better? Well, yes actually.

Now Then has teamed up with Frooly to create the autumn/winter 'Find It On Frooly' catalogue, a handy-sized free booklet with a taste of independent gifts and treats that is being distributed in the city centre and surrounding areas - anywhere you can pick up a Now Then, in fact. Featuring Frooly favourites like Aalto Moderno's vintage fashion and luxury teas from Girl with the Golden Cup, as well as Now Then staples The Old Sweet Shop and the lovely ladies of Cocoa, it's a great alternative to the perils of Meadowhall. We Sheffielders are incredibly lucky to have a plethora of fantastic traders local to us. Let's celebrate them together.

FAVOURITES.

OUR PICK OF THE BUNCH.

ROLLERPALOOZA II.

8TH OCTOBER, 10PM.
SKATE CENTRAL.
£12.50.

Drowned in Sound's tenth birthday celebrations hit Sheffield with a special gig - at a roller disco no less. Headlined by LA noise-punk duo No Age, with support from Pulled Apart by Horses, Male Bonding and locals Hey Shola and Liars Beware, this is sure to be one to remember. Live acts will be playing from a stage in the middle of Skate Central's massive rink and you'll also be treated to DJ sets from Death by Shoes, Dash and Blast, Idiot Box and of course the birthday peeps themselves. All this is guaranteed to keep you bouncing on your skates between, during and after the bands, well into the wee small hours.

Tickets are available from See Tickets, We Got Tickets or the Harley Box Office and include skate hire.

THE RIVERSIDE.

MOWBRAY ST.
RIVERSIDESHEFFIELD.CO.UK

The Riverside is a little gem of a bar. A fantastic selection of ales and a beautiful setting combine to make something truly unique. The space has evolved into a multi-purpose arts and events venue, so here's a quick rundown of some of the regular happenings well worth getting involved in.

The last Sunday of every month belongs to Vox, a mix of music and performance poetry from 5pm. Sunday is also Poker day, a friendly league starting at 8pm every week. Monday nights boast Big John's Pub Quiz from 8:30pm and every other Tuesday at 9pm you can enjoy Crazy Crow's live Irish music sessions.

Throw in Mojo Rising's soulful wonderland on the first Thursday of the month as well as regular fundraising events for Sheffield Mind, and you can see the Riverside has a jam-packed schedule of fun. Full calendar available online.

OPEN MINDS THEATRE COMPANY.

OMTC.ORG.UK

OMTC was founded in 2003 by Katherine Fletcher and Steve Rogers in Rotherham. From humble beginnings working largely with disadvantaged young people, it has developed into a significant arts organisation delivering workshops in all sorts of different forms all over South Yorkshire, from origami to bhangra to African drumming and even drama. It runs youth theatres, a group for adults with learning and physical disabilities and Rotherham Colourscape Festival, among many other things.

It has just taken on a meanwhile lease for the ground floor of The Old Market building in Rotherham, which has been beautifully decorated by Sheffield graffiti artist Phlegm. In partnership with Rotherham Culture Company, it has just run the Rotherham Open Arts Festival, featuring internationally renowned artists, a month long exhibition of Rotherham professional artists, as well as workshops every Saturday. OMTC has big plans for this space.

GLITCH.

CORPORATION, 2 MILTON ST.
10PM - 2.30AM. / £3 BEFORE 12, £4 AFTER.
CORPORATION.ORG.UK

A brand new club night is launching on Thursday nights at Corporation this month called Glitch. DJs Deefer and Bug unite to bring their unique spin on all things electronica, electro, fidget house, drum and bass, dubstep, house and many more sub-sub-genres resulting in a night of leftfield originality. Glitch aims never to let a set go stagnant and never to play the same style for too long. We live in a diverse society which listens to an ever-growing range of music while suffering from an ever-diminishing attention span. This night is the antidote to that banality. From the bouncy and uplifting to the downright filthy, Glitch aims to make you dance till you drop and then keep on shaking.

In the second room, Funk Dat transports you back just a few years to when songs were made with real instruments and singers weren't discovered on TV, with funk, soul, motown, hip hop, reggae, breaks, mash-ups and lots of other randomness.

THE YORK.

243-247 FULWOOD ROAD.

A spectacular new pub has opened in Broomhill. The York, once known as a mildly grubby Scream bar, has been transformed by the new team in place there. Now a member of the Forum Bar family, the York boasts its own bread and garlic sausage making facilities, as well as producing its own brand of freshly made scotch eggs - try it to believe it!

Serving local ales from all over, alongside a tasty yet affordable food menu, this place is going to be your new favourite place for the day after hangover or the night before preparation meal.

The decor has been totally revamped and is reminiscent of a sleek but traditional pub from yester year, with tables that don't hover at your ankles and beer served in tankards like it should be.

Pub quiz and a top end roast on Sunday, anyone?

THE BOWERY.

DEVONSHIRE ST.
0114 272 3577.

As of last month, the Bowery has been open two years. Congratulations to the lads and the regulars down there for keeping the bar busy and in stock. As those of you who frequent often will know, the decor has been under constant development and the new upstairs seating bit opened up earlier this year to much applaud, giving your average drinker the feel of a trendy bar downstairs and that of a traditional pub above. Don't forget the added Bowery extra of a working original Nintendo to play on while you sip a huge selection of cocktails.

Make sure you pop in on Thursdays for the acclaimed First Word night with Andy H and Clipboard, as well as tunes from Vanhessa of Threads legends on Friday and the resident Saturday night Landslide, featuring the best in indie, motown and northern soul. You'll see their collection of trolls in the window on the left. Ask at the bar and you will be told.

Corporation

EVERY MONDAY

ROOM 1 - ALTERNATIVE
ODDBALL

ROOM 2 - MASH UP
BUG

ROOM 3 - HARDCORE
THE PIT

£1 DOUBLE VODKA & MIXER TILL MIDNIGHT

10PM - 2:30 / 3AM - £1 B4 10:30PM £3 AFTER TIL MIDNIGHT / £4 AFTER

EVERY WEDNESDAY

ROOM 1
The SKOOL Disco

ROOM 2 - INDIE
STONE LOVE

£1 DOUBLE VODKA & MIXER TILL MIDNIGHT

10PM - 2:30 / 3AM - FREE ENTRY IN WHITE SHIRT & TIE B4 10:30PM £1 AFTER TIL MIDNIGHT

ROOM 1 - FIDGET / HOUSE / ELECTRO DUBSTEP / DnB
glitch

EVERY THURSDAY

ROOM 2 - HIP HOP / FUNK / SOUL REGGAE / MOTOWN / MASH UP
FUNK DAT

£1 DOUBLE VODKA & MIXER TILL MIDNIGHT

10PM - 2:30 / 3AM - £1 B4 10:30PM £3 AFTER TIL MIDNIGHT / £4 AFTER

ROOM 1 - ALTERNATIVE
ARROW

EVERY FRIDAY

ROOM 2
BACK TO THE NINETIES

ROOM 3 - PUNK / EMO
FRACture

£1 DOUBLE VODKA & MIXER TILL MIDNIGHT

10PM - 2:30 / 3AM - £1 B4 10:30PM £5 AFTER TIL MIDNIGHT / £5 AFTER

EVERY SATURDAY

ROOM 1 - ROCK / METAL CLASSICS
RESERVOIR ROCKS

ROOM 2
CSWITZ

ROOM 3
HARDSIDE MODE

£1 DOUBLE VODKA & MIXER TILL MIDNIGHT

10PM - 2:30 / 3AM - £1 B4 10:30PM £5 AFTER TIL MIDNIGHT / £5 AFTER

feedback Revolution

MILTON ST, SHEFFIELD S1 4JU - WWW.CORPORATION.ORG.UK



END.
YOU HEARD.

THIS IS YOUR CITY.



CROOKES / CROOKESMOOR.

1. R. HAYMAN BUTCHERS.
2. NEW YORK DELI.
3. THE DRAM SHOP.
4. BEANIES.
5. **THE RIVERSIDE CAFE BAR.**

BROOMHILL.

6. THE YORK.
7. MOOCH.

CITY CENTRE.

8. THE HARLEY.
9. CUBANAS.
10. RED HOUSE.
11. SAKUSHI.
12. THE OLD HOUSE.
13. THE COMMON ROOM.
14. FUSE.

15.

16. GOLDEN HARVEST.
17. **THE FORUM BAR.**
18. RARE N RACY.
19. CORPORATION.
20. THOU ART.
21. **SHEFFIELD THEATRES.**
22. **CENTRAL LIBRARY.**
23. THE CUTLER.
24. PLUG.
25. **THE SHOWROOM.**
26. THE RUTLAND ARMS.

ECCLESALL ROAD.

27. THE POMONA.
28. KUJI.
29. SPOILT FOR CHOICE.
30. COCOA.
31. MISH MASH.

SHARROW VALE ROAD.

32. SHARROW VALE HARDWARE.
33. RONEYS.
34. SHARROW MARROW.
35. 2 STEP FISHERIES.

LONDON ROAD.

36. LOVE YOUR HAIR.
37. REGATHER COOPERATIVE.
38. CAFE EURO.
39. INK EXPRESS.

NETHEREDGE.

40. THE OLD SWEET SHOP.
41. BYRON HOUSE.

RED = OFF THE SHELF VENUE.